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MACAULAY'S POEMS

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LAYS OF ANCIENT ROME

AND OTHER POEMS

BY

THOMAS BABINGTON MACAULAY

EDITED BY

FRANKLIN T. BAKER, A.M.

PROFESSOR OF ENGLISH IN TEACHERS COLLEGE,
COLUMBIA UNIVERSITY

New York

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PREFACE

THE present edition includes all of Macaulay's poetical work, except a fugitive *jeu d'esprit* or two, and accepts also the doubtful convention which places the inscriptions among his poetry. The author's notes to the *Lays* have been reprinted in full, with the exception of some footnotes of interest only to the classical scholar. In the other notes, the editor's purpose has been not to give full information, but to select that which is most necessary for explanation of the text.

The editor takes pleasure in expressing his thanks to Miss Grace L. MacMullen of the Columbia Library for assistance in finding and verifying some of the material of the notes.

TEACHERS COLLEGE,
July, 1904.

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INTRODUCTION.

THOMAS BABINGTON MACAULAY was one of those authors whose fame came early and easily, and whose influence and reputation persist with almost undiminished vigor. He wrote not for any literary class or in any transient literary fashion, but made his appeal largely to the common sense of common people. He sought not only to instruct but also to delight. He brought to his work a marvellously stored memory, a vivid imagination, a lively sense of that plain justice of which plain men approve, a discriminating sense of what is of general interest, and an extraordinary power of saying his thought in such a way that it could not be misunderstood. As a result of these qualities, his writings have continued to rank in popularity with those of the most successful novelists, and to find many readers who will read little else that is serious and made into the form of books.

Macaulay was born October 25, 1800, at Rothley Temple, Leicestershire, and died December 28, 1859. His father, Zachary Macaulay, a Scotch Calvinist, devoted many arduous years to the cause of antislavery, and was, next to Wilberforce, the greatest of the men in

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that movement. His mother, an English Quaker, had singular gentleness and force of character and the wisdom to protect the child from the flattery his precocity might have brought upon him.

For precocious the young Macaulay certainly was. From the age of three he "read incessantly." He liked books better than toys, and was fond of explaining what he read. He would spin interminable stories out of his head while out walking with his nurse. He constantly associated his everyday experiences with the things he read in books. In 1808 his mother wrote: "My dear Tom continues to show marks of uncommon genius. He gets on wonderfully in all branches of his education, and the extent of his reading and of the knowledge he has derived from it are truly astonishing in a boy not yet eight years old. He is at the same time as playful as a kitten." And his mother's testimony is more temperate in tone than that of others. He began to write in both prose and verse before he was eight. Indeed, there is little in the life of the infant Macaulay to console the fond parents of dull children.

His preparation for the university was conducted in a private school near Cambridge, and at the age of eighteen he entered Trinity College, Cambridge. Here he was the centre of a brilliant group of young men who were interested not only in their university studies, but in the literature, politics, and social theories of the day. Macaulay's interests, like his reading, were wide, and

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included almost all subjects, except mathematics and philosophy, and he was even then known as an exceptionally brilliant talker and debater. He took his full share of university honors, and in 1824 was appointed to a fellowship.

Soon after this he began to read law and was admitted to the bar in 1826. But until he read law later, with the definite purpose of applying its principles to legislation for India, he never put his whole heart into the study. It was during these years of reading law that he began his literary career. After a brief connection with Knight's *Quarterly Magazine*, he began to write for the *Edinburgh Review*, whose editor was the famous scholar, critic, and lawyer, Jeffrey. His first contribution was the essay on *Milton*. It attracted immediate and wide attention by its brilliancy and force. This was only the beginning of a long series of important historical and critical essays, most of which were written in the brief intervals he found from the pressure of the duties of public life.

His first entry into Parliament was in 1830. His maiden speech was in favor of the removal of the political disabilities of the Jews. His first great speech was made in 1831, in favor of the Reform Bill. It aroused an excited admiration, such as set all who heard it to comparing Macaulay with the greatest orators within their memories. From this time to the end of his career in Parliament the cry that "Macaulay was up" was suf-

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ficient to fill the house. In all his political career he stood consistently by the stanch and reasonable principles of the Whig party. To his mind the right to govern was proved by the exercise of power through the consent of the governed and for their good.

With literary and political distinction came social prominence. Macaulay was overwhelmed with invitations to the houses of the great. But though he found in this flattery some modest pleasure, he continued his severe labors, and still found his pleasure mainly in his own home.

In 1834 he was made a member of the Supreme Council for India. Upon him fell the principal part of the labor of framing the laws for the government of India. This so-called Penal Code of India was a monument not only to the industry, but to the high ability of its framers.

In 1838 Macaulay returned from India and made a tour through France and Italy. Upon his return to England, in 1839, he reëntered Parliament as member for Edinburgh, and for the next ten years continued his active political and literary life. The years 1842 and 1843 were marked by the publication of the *Lays of Ancient Rome* and his collected *Essays* respectively. In 1847, after his defeat for reëlection at Edinburgh, he retired to private life to complete his cherished plan of a history of England.

In the following year appeared the first two volumes

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of this famous work. It was greeted with a cordiality amounting to enthusiasm. Edition after edition was called for, until it rivalled the success that had belonged to Scott's novels and Byron's *Childe Harold.* Its author had held that history could be made as interesting as fiction, and he had proved his theory. New honors now came to him. He was elected Lord Rector of the University of Glasgow, and appointed to the professorship of modern history at Cambridge. The latter position he declined, that he might continue his own historical work. In 1852 he was reëlected to Parliament from Edinburgh, and in 1856 resigned because of failing health. In the following year his long career as statesman and man of letters received the highest honor reserved for illustrious Englishmen. He was made a peer, Lord Macaulay, Baron of Rothley.

But his great vigor of body and intellect had now failed him, and in two years more he was buried in the Poets' Corner of Westminster Abbey.

Of Macaulay's literary work much has been written. And to judge him properly is not so easy as his own clearness and vigor might seem to indicate. His admirers are to be counted by thousands. His detractors are few, and these commonly censure in him the absence of certain subtleties and of a certain philosophical balance, rather than the presence of any positive faults. Here, as elsewhere, it seems to be the business of criti-

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cism to judge the writer for what he was rather than for what he might have been.

As an essayist, he is easily one of the two or three most interesting, if, indeed, he does not in this regard hold the first place in English literature. His style is clear and cogent, his imagination vivid, his resources abundant. Subjects that are dull in other men's hands in his become fascinating. If his statements are sometimes too emphatic, the march of his periods too sonorous, — too much like the music of brass instruments, — if his thought never rises very high or penetrates very deep, these, at least, are faults which are seen rather by the trained student of literature than by the ordinary reader. And to have won the ordinary reader to the perusal of long essays on serious subjects is one of the greatest of triumphs.

Not less interesting to note than his manner are his range and variety of subjects: On *Milton* and the Civil War, on *Boswell's Johnson*, on *Hallam's Constitutional History*, on *Pitt*, on *Lord Bacon*, on *Lord Clive*, on *Madame d'Arblay*, on *Ranke's Lives of the Popes*, on the Dramatists of the Restoration, on Education. The list is much longer than can be given here. And all this rich and brilliant work was put forth for the pages of a magazine in the scant leisure of the busy life of a statesman.

As a historian, Macaulay still stands first in the power of telling an interesting story of the past. Gibbon and Green are probably the only English historians who

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approach him. It is often charged that he overstates a case for the sake of effect, and that his Whig principles kept him from that entire impartiality which a historian should have. If this is true — and I have not the requisite historical knowledge either to support or refute the statement — it is a grave limitation. But the student of literature may be permitted to wonder whether the tincture of error in his work is not atoned for by the skill which has made familiar and vivid to many readers what the accurate but dull historian never could induce them to read.

Of Macaulay's powers as an orator we have interesting contemporary testimony: "His action — the little that he used — was rather ungainly. His voice was full and loud; but it had not the light and shade, the modulation, found in practised speakers. His speeches were most carefully prepared, and were repeated without the loss or omission of a single word." But his biographer Trevelyan says: "Macaulay spoke frequently enough on the spur of the moment; and some excellent judges were of opinion that, on these occasions, his style gained more in animation than it lost in ornament. Even when he rose in his place to take part in a discussion which had long been foreseen, he had no notes in his hand and no manuscript in his pocket. . . . Each thought, as it rose in his mind, embodied itself in phrases, and clothed itself in an appropriate drapery of images, instances, and quotations; and when, in the course of his speech, the thought recurred, all the words which gave it point and

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beauty spontaneously recurred with it." Another contemporary says: "It was quite evident that Macaulay had not learned the art of speaking from the platform, the pulpit, the forum, or any of the usual modes of attaining a fluent diction. He was at once too robust and too recondite for these methods of introduction to the oratorical art. In all probability it was that fulness of mind, which broke out in many departments, that constituted him a born orator. Vehemence of thought, vehemence of language, vehemence of manner, were his chief characteristics. . . . He plunged at once into the heart of the matter, and continued his loud resounding pace, from beginning to end, without halt or pause. This vehemence and volume made Macaulay the terror of the reporters; and when he engaged in a subject outside their ordinary experience, they were fairly nonplussed by the display of names, and dates, and titles. He was not a long-winded speaker. In fact, his earnestness was so great that it would have failed under a very long effort. He had the faculty, possessed by every great orator, of compressing a great deal in a short space."

As a poet, he has fewer claims to distinction. He has few lines that please the fancy and haunt the memory. His melodies have not the subtle charm that the great English poets have known from Chaucer down to Tennyson. He does not move to tears. He does not arrest one by insight and penetrative imagination as does Wordsworth. Compared with the greatest, indeed,

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he falls far short. But he can tell a stirring story in martial fashion. He can give the reader a lively sense of place and action. Indeed, it was his habit not merely when composing the *Lays*, but in all his reading, to imagine not only the actors but the geography of the scene. And so his poems, like his prose, bristle with allusions that become interesting and effective only as the reader widens his own range of reading.

His best work, indeed almost his only known work, in verse is his ballads: *The Lays of Ancient Rome*, *Ivry*, *The Battle of Naseby*, and the unfinished *Armada*. In their lifelike manner and their local color we see the point of view, not so much of the historian as of the historical novelist, and in the verse-structure of the *Lays* we see the influence of Scott's metrical romances.

His purpose in these *Lays*, the imaginary reproduction of lost ballads of the Romans, Macaulay has fully explained in his letters and in the notes reprinted in the present volume. Like everything else that he wrote, they found instant favor. John Wilson, the dreaded censor of first efforts in poetry, whom not even Tennyson could please at first, was emphatic in his praise of the *Lays*. "Sir Walter would have rejoiced in Horatius if he had been a doughty Douglas.

> "'Now by our sire Quirinius,
> It was a goodly sight
> To see the thirty standards
> Swept down the tide of flight.'

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That is the way of doing business! A cut-and-thrust style, without any flourish, Scott's style when his blood was up, and the first words came like a vanguard impatient for battle." The directness and vigor which found favor then are still the main charm for readers young or old.

Of Macaulay's personal characteristics much that endeared him to memory has been recorded. His father had been rich, and the son had every reason to expect a life free from the necessity of earning money. But while he was at college the family fortunes began to decline, until, when he left the university, it became evident that "throughout the coming years of difficulty and distress, his brothers and sisters would depend mainly upon him for comfort, guidance, and support. He acknowledged the claim cheerfully, lovingly, and, indeed, almost unconsciously. It was not in his disposition to murmur over what was inevitable, or to plume himself upon doing what was right. He quietly took up the burden which his father was unable to bear; and, before many years had elapsed, the fortunes of all for whom he considered himself responsible were abundantly assured. . . . He unlearned the very notion of framing his method of life with a view to his own pleasure; and such was his high and simple nature, that it may well be doubted whether it ever crossed his mind that to live wholly for others was a sacrifice at all." Trevelyan, from whom the foregoing citation is made, has recorded many pleasing pic-

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tures of the hearty love and fun that ruled in the household which he maintained, and that were continued with his nephews and nieces. He never married, but found to his last years the keenest delight in the society of children. His tenderness of heart, his robust vigor, his love of fun, and his knack of improvising verses and stories made him their favorite playfellow. And so simple and unassuming was he in his private life that it was long before the children even suspected that their playmate "Uncle Tom," one of the most distinguished men in England, was anything else than their uncle.

"He could seldom be tempted to step outside his own immediate circle of friends and relations. His distaste for the chance society of a London drawing-room increased as years went on. . . . 'It was with an effort that he even dined out, and few of those who met him, and enjoyed his animated conversation, could guess how much rather he would have remained at home.'"

"The wealth which Macaulay gathered prudently he spent royally, if to spend royally is to spend on others rather than yourself. From the time that he began to feel the money in his purse almost every page in his diary contains evidence of his inexhaustible, and sometimes rather carelessly regulated, generosity. . . . To have written, or to pretend to have written, a book, whether good or bad, was the surest and shortest road to Macaulay's pocket. . . . He was handsome in all his dealings both great and small. Wherever he went (to

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use his own phrase) he took care to make his mother's son welcome. Within his own household he was positively worshipped, and with good reason; for Sir Walter Scott himself was not a kinder master. . . . It is pleasant to reflect that Macaulay's goodness was repaid, as far as gratitude and affection could suffice to repay it."

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MACAULAY'S POEMS

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MACAULAY'S POEMS

HORATIUS

A LAY MADE ABOUT THE YEAR OF THE CITY CCCLX

I

LARS PORSENA° of Clusium°
By the Nine Gods° he swore
That the great house of Tarquin
Should suffer wrong no more°.
By the Nine Gods he swore it,
And named a trysting day,
And bade his messengers ride forth,
East and west and south and north,
To summon his array.

II

East and west and south and north
The messengers ride fast,
And tower and town and cottage
Have heard the trumpet's blast.
Shame on the false Etruscan°
Who lingers in his home,
When Porsena of Clusium
Is on the march for Rome.

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III

The horsemen and the footmen
Are pouring in amain
From many a stately market-place,
From many a fruitful plain,
From many a lonely hamlet,
Which, hid by beech and pine,
Like an eagle's nest, hangs on the crest
Of purple Apennine;

IV

From lordly Volaterræ°,
Where scowls the far-famed hold
Piled by the hands of giants
For godlike kings of old;
From seagirt Populonia°,
Whose sentinels descry
Sardinia's° snowy mountain-tops
Fringing the southern sky;

V

From the proud mart of Pisæ°,
Queen of the western waves,
Where ride Massilia's° triremes
Heavy with fair-haired slaves;
From where sweet Clanis° wanders
Through corn and vines and flowers;
From where Cortona° lifts to heaven
Her diadem of towers.

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VI

Tall are the oaks whose acorns
Drop in dark Auser's° rill;
Fat are the stags that champ the boughs
Of the Ciminian° hill;
Beyond all streams Clitumnus°
Is to the herdsman dear;
Best of all pools the fowler loves
The great Volsinian mere°.

VII

But now no stroke of woodman
Is heard by Auser's rill;
No hunter tracks the stag's green path
Up the Ciminian hill;
Unwatched along Clitumnus
Grazes the milk-white steer;
Unharmed the water fowl may dip
In the Volsinian mere.

VIII

The harvests of Arretium°,
This year, old men shall reap;
This year, young boys in Umbro°
Shall plunge the struggling sheep°;
And in the vats of Luna°,
This year, the must shall foam
Round the white feet of laughing girls°
Whose sires have marched to Rome.

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IX

There be thirty chosen prophets,
The wisest of the land,
Who alway by Lars Porsena
Both morn and evening stand:
Evening and morn the Thirty
Have turned the verses o'er,
Traced from the right on linen white°
By mighty seers of yore.

X

And with one voice the Thirty
Have their glad answer given:
"Go forth, go forth, Lars Porsena;
Go forth, beloved of Heaven;
Go, and return in glory
To Clusium's royal dome;
And hang round Nursia's° altars
The golden shields of Rome."

XI

And now hath every city
Sent up her tale of men;
The foot are fourscore thousand,
The horse are thousands ten.
Before the gates of Sutrium°
Is met the great array.
A proud man was Lars Porsena
Upon the trysting day.

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XII

For all the Etruscan armies
  Were ranged beneath his eye,
And many a banished Roman,
  And many a stout ally;
And with a mighty following
  To join the muster came
The Tusculan Mamilius°,
  Prince of the Latian° name.

XIII

But by the yellow Tiber
  Was tumult and affright:
From all the spacious champaign
  To Rome men took their flight.
A mile around the city,
  The throng stopped up the ways;
A fearful sight it was to see
  Through two long nights and days.

XIV

For aged folks on crutches,
  And women great with child,
And mothers sobbing over babes
  That clung to them and smiled,
And sick men borne in litters
  High on the necks of slaves,
And troops of sun-burned husbandmen
  With reaping-hooks and staves,

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XV

And droves of mules and asses
Laden with skins of wine,
And endless flocks of goats and sheep,
And endless herds of kine,
And endless trains of wagons
That creaked beneath the weight
Of corn-sacks and of household goods,
Choked every roaring gate.

XVI

Now, from the rock Tarpeian°,
Could the wan burghers spy
The line of blazing villages
Red in the midnight sky.
The Fathers of the City,
They sat all night and day,
For every hour some horseman came
With tidings of dismay.

XVII

To eastward and to westward
Have spread the Tuscan bands;
Nor house, nor fence, nor dovecote
In Crustumerium° stands.
Verbenna down to Ostia°
Hath wasted all the plain;
Astur hath stormed Janiculum°,
And the stout guards are slain.

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XVIII

I wis, in all the Senate,
There was no heart so bold,
But sore it ached, and fast it beat,
When that ill news was told.
Forthwith up rose the Consul,
Up rose the Fathers all;
In haste they girded up their gowns,
And hied them to the wall.

XIX

They held a council standing,
Before the River-Gate;
Short time was there, ye well may guess,
For musing or debate.
Out spake the Consul roundly:
"The bridge must straight go down;
For, since Janiculum is lost,
Nought else can save the town."

XX

Just then a scout came flying,
All wild with haste and fear:
"To arms! to arms! Sir Consul:
Lars Porsena is here."
On the low hills to westward
The Consul fixed his eye,
And saw the swarthy storm of dust,
Rise fast along the sky.

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XXI

And nearer fast and nearer
Doth the red whirlwind come;
And louder still and still more loud,
From underneath that rolling cloud,
Is heard the trumpet's war-note proud,
The trampling, and the hum.
And plainly and more plainly
Now through the gloom appears,
Far to left and far to right,
In broken gleams of dark-blue light,
The long array of helmets bright,
The long array of spears.

XXII

And plainly and more plainly,
Above that glimmering line,
Now might ye see the banners
Of twelve fair cities shine;
But the banner of proud Clusium
Was highest of them all,
The terror of the Umbrian,
The terror of the Gaul.

XXIII

And plainly and more plainly
Now might the burghers know,
By port and vest, by horse and crest,
Each warlike Lucumo°.
There Cilnius of Arretium
On his fleet roan was seen;

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And Astur of the four-fold shield,
Girt with the brand none else may wield,
Tolumnius with the belt of gold,
And dark Verbenna from the hold
By reedy Thrasymene°.

XXIV

Fast by the royal standard,
O'erlooking all the war,
Lars Porsena of Clusium
Sat in his ivory car.
By the right wheel rode Mamilius,
Prince of the Latian name;
And by the left false Sextus°,
That wrought the deed of shame.

XXV

But when the face of Sextus
Was seen among the foes,
A yell that rent the firmament
From all the town arose.
On the house-tops was no woman
But spat towards him and hissed,
No child but screamed out curses,
And shook its little fist.

XXVI

But the Consul's brow was sad,
And the Consul's speech was low,
And darkly looked he at the wall,
And darkly at the foe.

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"Their van will be upon us
Before the bridge goes down;
And if they once may win the bridge,
What hope to save the town?"

XXVII

Then out spake brave Horatius,
The Captain of the Gate:
"To every man upon this earth
Death cometh soon or late.
And how can man die better
Than facing fearful odds,
For the ashes of his fathers,
And the temples of his Gods,

XXVIII

"And for the tender mother
Who dandled him to rest,
And for the wife who nurses
His baby at her breast,
And for the holy maidens
Who feed the eternal flame,
To save them from false Sextus
That wrought the deed of shame?

XXIX

"Hew down the bridge, Sir Consul,
With all the speed ye may;
I, with two more to help me,
Will hold the foe in play.

Digitized by Google

In yon strait path a thousand
May well be stopped by three.
Now who will stand on either hand
And keep the bridge with me?"

XXX

Then out spake Spurius Lartius;
A Rampian[8] proud was he;
"Lo, I will stand at thy right hand,
And keep the bridge with thee."
And out spake strong Herminius
Of Titian[9] blood was he:
"I will abide on thy left side,
And keep the bridge with thee."

XXXI

"Horatius," quoth the Consul,
"As thou sayest, so let it be."
And straight against that great array
Forth went the dauntless Three.
For Romans in Rome's quarrel[8]
Spared neither land nor gold,
Nor son nor wife, nor limb nor life,
In the brave days of old.

XXXII

Then none was for a party;
Then all were for the state;
Then the great men helped the poor,
And the poor man loved the great:

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Then lands were fairly portioned;
Then spoils were fairly sold:
The Romans were like brothers
In the brave days of old.

XXXIII

Now Roman is to Roman
More hateful than a foe,
And the Tribunes° beard the high,
And the Fathers° grind the low.
As we wax hot in faction,
In battle we wax cold:
Wherefore men fight not as they fought
In the brave days of old.

XXXIV

Now while the Three were tightening
Their harness on their backs,
The Consul was the foremost man
To take in hand an axe:
And Fathers mixed with Commons°
Seized hatchet, bar, and crow,
And smote upon the planks above,
And loosed the props below.

XXXV

Meanwhile the Tuscan army,
Right glorious to behold,
Came flashing back the noonday light,
Rank behind rank, like surges bright
Of a broad sea of gold.

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Four hundred trumpets sounded
A peal of warlike glee,
As that great host, with measured tread,
And spears advanced, and ensigns spread,
Rolled slowly towards the bridge's head,
Where stood the dauntless Three.

XXXVI

The Three stood calm and silent,
And looked upon the foes,
And a great shout of laughter
From all the vanguard rose;
And forth three chiefs came spurring
Before that deep array;
To earth they sprang, their swords they drew,
And lifted high their shields, and flew
To win the narrow way;

XXXVII

Aunus from green Tifernum°,
Lord of the Hill of Vines;
And Seius, whose eight hundred slaves
Sicken in Ilva's° mines;
And Picus, long to Clusium
Vassal in peace and war,
Who led to fight his Umbrian powers
From that gray crag where, girt with towers,
The fortress of Nequinum° lowers
O'er the pale waves of Nar.°

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XXXVIII

Stout Lartius hurled down Aunus
Into the stream beneath;
Herminius struck at Seius,
And clove him to the teeth;
At Picus brave Horatius
Darted one fiery thrust;
And the proud Umbrian's gilded arms
Clashed in the bloody dust.

XXXIX

Then Ocnus of Falerii[b]
Rushed on the Roman Three;
And Lausulus of Urgo[a],
The rover of the sea;
And Aruns of Volsinium[b],
Who slew the great wild boar,
The great wild boar that had his den
Amidst the reeds of Cosa's[c] fen,
And wasted fields, and slaughtered men,
Along Albinia's shore.

XL

Herminius smote down Aruns:
Lartius laid Ocnus low:
Right to the heart of Lausulus
Horatius sent a blow.
"Lie there," he cried, "fell pirate!
No more, aghast and pale,

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From Ostia's walls the crowd shall mark
The track of thy destroying bark.
No more Campania's[8] hinds shall fly
To woods and caverns when they spy
Thy thrice accursed sail."

XLI

But now no sound of laughter
Was heard among the foes.
A wild and wrathful clamor
From all the vanguard rose.
Six spears' length from the entrance
Halted that deep array,
And for a space no man came forth
To win the narrow way.

XLII

But hark! the cry is Astur:
And lo! the ranks divide;
And the great Lord of Luna
Comes with his stately stride.
Upon his ample shoulders
Clangs loud the four-fold shield,
And in his hand he shakes the brand
Which none but he can wield.

XLIII

He smiled on those bold Romans
A smile serene and high;
He eyed the flinching Tuscans,
And scorn was in his eye.

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Quoth he, "The she-wolf's litter[f]
Stand savagely at bay:
But will ye dare to follow,
If Astur clears the way?"

XLIV

Then, whirling up his broadsword
With both hands to the height,
He rushed against Horatius,
And smote with all his might.
With shield and blade Horatius
Right deftly turned the blow.
The blow, though turned, came yet too nigh;
It missed his helm, but gashed his thigh:
The Tuscans raised a joyful cry
To see the red blood flow.

XLV

He reeled, and on Herminius
He leaned one breathing-space;
Then, like a wild cat mad with wounds,
Sprang right at Astur's face.
Through teeth, and skull, and helmet
So fierce a thrust he sped,
The good sword stood a hand-breadth out
Behind the Tuscan's head.

XLVI

And the great Lord of Luna
Fell at that deadly stroke,
As falls on Mount Alvernus[o]
A thunder-smitten oak.

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Far o'er the crashing forest
The giant arms lie spread;
And the pale augurs, muttering low,
Gaze on the blasted head.

XLVII

On Astur's throat Horatius
Right firmly pressed his heel;
And thrice and four times tugged amain,
Ere he wrenched out the steel.
"And see," he cried, "the welcome,
Fair guests, that waits you here!
What noble Lucumo comes next
To taste our Roman cheer?"

XLVIII

But at his haughty challenge
A sullen murmur ran,
Mingled of wrath, and shame, and dread,
Along that glittering van.
There lacked not men of prowess,
Nor men of lordly race;
For all Etruria's noblest
Were round the fatal place.

XLIX

But all Etruria's noblest
Felt their hearts sink to see
On the earth the bloody corpses,
In the path the dauntless Three:

Digitized by Google

And from the ghastly entrance
Where those bold Romans stood,
All shrank, like boys who unaware,
Ranging the woods to start a hare,
Come to the mouth of the dark lair
Where, growling low, a fierce old bear
Lies amidst bones and blood.

L

Was none who would be foremost
To lead such dire attack;
But those behind cried, "Forward!"
And those before cried, "Back!"
And backward now and forward
Wavers the deep array;
And on the tossing sea of steel,
To and fro the standards reel;
And the victorious trumpet-peal
Dies fitfully away.

LI

Yet one man for one moment
Stood out before the crowd;
Well known was he to all the Three,
And they gave him greeting loud.
"Now welcome, welcome, Sextus!
Now welcome to thy home!
Why dost thou stay, and turn away?
Here lies the road to Rome."

LII

Thrice looked he at the city;
Thrice looked he at the dead;

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And thrice came on in fury,
  And thrice turned back in dread:
And, white with fear and hatred,
  Scowled at the narrow way
Where, wallowing in a pool of blood,
  The bravest Tuscans lay.

LIII

But meanwhile axe and lever
  Have manfully been plied;
And now the bridge hangs tottering
  Above the boiling tide.
"Come back, come back, Horatius!"
  Loud cried the Fathers all.
"Back, Lartius! back, Herminius!
  Back, ere the ruin fall!"

LIV

Back darted Spurius Lartius;
  Herminius darted back:
And, as they passed, beneath their feet
  They felt the timbers crack.
But when they turned their faces,
  And on the farther shore
Saw brave Horatius stand alone,
  They would have crossed once more.

LV

But with a crash like thunder
  Fell every loosened beam,
And, like a dam, the mighty wreck
  Lay right athwart the stream;

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And a long shout of triumph
Rose from the walls of Rome,
As to the highest turret-tops
Was splashed the yellow foam,

LVI

And like a horse unbroken
When first he feels the rein,
The furious river struggled hard,
And tossed his tawny mane,
And burst the curb, and bounded,
Rejoicing to be free,
And whirling down, in fierce career
Battlement, and plank, and pier,
Rushed headlong to the sea.

LVII

Alone stood brave Horatius,
But constant still in mind;
Thrice thirty thousand foes before,
And the broad flood behind.
"Down with him!" cried false Sextus,
With a smile on his pale face.
"Now yield thee," cried Lars Porsena.
"Now yield thee to our grace."

LVIII

Round turned he, as not deigning
Those craven ranks to see;
Nought spake he to Lars Porsena,
To Sextus nought spake he;

Digitized by Google

But he saw on Palatinus°
The white porch of his home;
And he spake to the noble river
That rolls by the towers of Rome.

LIX

"Oh, Tiber! father Tiber!
To whom the Romans pray,
A Roman's life, a Roman's arms,
Take thou in charge this day."
So he spake, and speaking sheathed
The good sword by his side,
And with his harness on his back,
Plunged headlong in the tide.

LX

No sound of joy or sorrow
Was heard from either bank;
But friends and foes, in dumb surprise,
With parted lips and straining eyes,
Stood gazing where he sank;
And when above the surges
They saw his crest appear,
All Rome sent forth a rapturous cry,
And even the ranks of Tuscany
Could scarce forbear to cheer.

LXI

But fiercely ran the current,
Swollen high by months of rain:
And fast his blood was flowing,
And he was sore in pain,

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And heavy with his armour,
And spent with changing blows:
And oft they thought him sinking,
But still again he rose.

LXII

Never, I ween, did swimmer,
In such an evil case,
Struggle through such a raging flood
Safe to the landing-place:
But his limbs were borne up bravely
By the brave heart within,
And our good father Tiber
Bore bravely up his chin.[1]

LXIII

"Curse on him!" quoth false Sextus;
"Will not the villain drown?
But for this stay, ere close of day
We should have sacked the town!"
"Heaven help him!" quoth Lars Porsena,
"And bring him safe to shore;
For such a gallant feat of arms
Was never seen before."

[1] "Our ladye bare upp her chinne."
"Ballad of Childe Waters."

"Never heavier man and horse
Stemmed a midnight torrent's force;
* * * * * *
Yet, through good heart and our Lady's grace,
At length he gained the landing-place."
"Lay of the Last Minstrel," I.

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LXIV

And now he feels the bottom;
Now on dry earth he stands;
Now round him throng the Fathers
To press his gory hands;
And now, with shouts and clapping,
And noise of weeping loud,
He enters through the River-Gate,
Borne by the joyous crowd.

LXV

They gave him of the corn-land,
That was of public right,
As much as two strong oxen
Could plough from morn till night[e];
And they made a molten image,
And set it up on high,
And there it stands unto this day
To witness if I lie.

LXVI

It stands in the Comitium[e],
Plain for all folk to see;
Horatius in his harness,
Halting upon one knee;
And underneath is written,
In letters all of gold,
How valiantly he kept the bridge,
In the brave days of old.

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LXVII

And still his name sounds stirring
Unto the men of Rome,
As the trumpet-blast that cries to them
To charge the Volscian home;
And wives still pray to Juno
For boys with hearts as bold
As his who kept the bridge so well
In the brave days of old.

LXVIII

And in the nights of winter,
When the cold north winds blow,
And the long howling of the wolves
Is heard amidst the snow;
When round the lonely cottage
Roars loud the tempest's din,
And the good logs of Algidus°
Roar louder yet within;

LXIX

When the oldest cask is opened,
And the largest lamp is lit;
When the chestnuts glow in the embers,
And the kid turns on the spit;
When young and old in circle
Around the firebrands close;
When the girls are weaving baskets,
And the lads are shaping bows;

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LXX

When the goodman mends his armor,
And trims his helmet's plume;
When the goodwife's shuttle merrily
Goes flashing through the loom;
With weeping and with laughter
Still is the story told,
How well Horatius kept the bridge
In the brave days of old.

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THE BATTLE OF THE LAKE REGILLUS°

A LAY SUNG AT THE FEAST OF CASTOR AND POLLUX ON THE IDES OF QUINTILIS IN THE YEAR OF THE CITY CCCCLI

I

Ho, trumpets, sound a war-note!
Ho, lictors°, clear the way!
The Knights will ride, in all their pride
Along the streets to-day.
To-day the doors and windows
Are hung with garlands all,
From Castor in the Forum,
To Mars without the wall.
Each Knight is robed in purple,
With olive each is crowned;
A gallant war-horse under each
Paws haughtily the ground.
While flows the Yellow River°,
While stands the Sacred Hill°,
The proud Ides of Quintilis°
Shall have such honor still.
Gay are the Martian Kalends°,
December's Nones° are gay,
But the proud Ides, when the squadron rides,
Shall be Rome's whitest day.

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II

Unto the Great Twin Brethren°
We keep this solemn feast.
Swift, swift, the Great Twin Brethren
Came spurring from the east.
They came o'er wild Parthenius°
Tossing in waves of pine,
O'er Cirrha's° dome, o'er Adria's° foam,
O'er purple Apennine,
From where with flutes and dances
Their ancient mansion rings,
In lordly Lacedæmon,
The City of two kings,
To where, by Lake Regillus,
Under the Porcian height,
All in the lands of Tusculum,
Was fought the glorious fight.

III

Now on the place of slaughter
Are cots and sheepfolds seen,
And rows of vines, and fields of wheat,
And apple-orchards green;
The swine crush the big acorns
That fall from Corne's° oaks.
Upon the turf by the Fair Fount
The reaper's pottage smokes.
The fisher baits his angle;
The hunter twangs his bow;
Little they think on those strong limbs
That moulder deep below.

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Little they think how sternly
That day the trumpets pealed;
How in the slippery swamp of blood
Warrior and war-horse reeled;
How wolves came with fierce gallop,
And crows on eager wings,
To tear the flesh of captains,
And peck the eyes of kings;
How thick the dead lay scattered
Under the Porcian height;
How through the gates of Tusculum
Raved the wild stream of flight;
And how the Lake Regillus
Bubbled with crimson foam,
What time the Thirty Cities°
Came forth to war with Rome.

IV

But, Roman, when thou standest
Upon that holy ground,
Look thou with heed on the dark rock
That girds the dark lake round.
So shalt thou see a hoof-mark
Stamped deep into the flint:
It was no hoof of mortal steed
That made so strange a dint:
There to the Great Twin Brethren
Vow thou thy vows, and pray
That they, in tempest and in fight,
Will keep thy head alway.

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V

Since last the Great Twin Brethren
Of mortal eyes were seen,
Have years gone by an hundred
And fourscore and thirteen.
That summer a Virginius
Was consul first in place;
The second was stout Aulus,
Of the Posthumian° race.
The Herald of the Latines
From Gabii° came in state:
The Herald of the Latines
Passed through Rome's Eastern Gate:
The Herald of the Latines
Did in our Forum stand;
And there he did his office,
A sceptre in his hand.

VI

"Hear, Senators and people
Of the good town of Rome,
The Thirty Cities charge you
To bring the Tarquins home;
And if ye still be stubborn,
To work the Tarquins wrong,
The Thirty Cities warn you,
Look that your walls be strong."

VII

Then spake the Consul Aulus,
He spake a bitter jest:

Digitized by Google

"Once the jays sent a message
Unto the eagle's nest:—
Now yield thou up thine eyrie
Unto the carrion-kite,
Or come forth valiantly, and face
The jays in deadly fight.—
Forth looked in wrath the eagle;
And carrion-kite and jay,
Soon as they saw his beak and claw,
Fled screaming far away."

VIII

The Herald of the Latines
Hath hied him back in state:
The Fathers of the City°
Are met in high debate.
Then spake the elder Consul,
An ancient man and wise:
"Now hearken, Conscript Fathers,
To that which I advise.
In seasons of great peril
'Tis good that one bear sway;
Then choose we a Dictator,
Whom all men shall obey.
Camerium° knows how deeply
The sword of Aulus bites,
And all our city calls him
The man of seventy fights.
Then let him be Dictator
For six months and no more,
And have a Master of the Knights,
And axes° twenty-four."

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IX

So Aulus was Dictator,
The man of seventy fights;
He made Æbutius Elva
His Master of the Knights.
On the third morn thereafter,
At dawning of the day,
Did Aulus and Æbutius
Set forth with their array.
Sempronius Atratinus
Was left in charge at home,
With boys, and with gray-headed men,
To keep the walls of Rome.
Hard by the Lake Regillus
Our camp was pitched at night:
Eastward a mile the Latines lay,
Under the Porcian height.
Far over hill and valley
Their mighty host was spread;
And with their thousand watch-fires
The midnight sky was red.

X

Up rose the golden morning
Over the Porcian height,
The proud Ides of Quintilis
Marked evermore with white.
Not without secret trouble
Our bravest saw the foes;
For girt by threescore thousand spears,
The thirty standards rose.
From every warlike city
That boasts the Latian name,

Digitized by Google

Foredoomed to dogs and vultures,
That gallant army came;
From Setia's° purple vineyards,
From Norba's° ancient wall,
From the white streets of Tusculum,
The proudest town of all;
From where the Witch's Fortress°
O'erhangs the dark-blue seas;
From the still glassy lake that sleeps
Beneath Aricia's° trees —
Those trees in whose dim shadow
The ghastly priest° doth reign,
The priest who slew the slayer,
And shall himself be slain;
From the drear banks of Ufens°,
Where flights of marsh-fowl play,
And buffaloes lie wallowing
Through the hot summer's day;
From the gigantic watch-towers,
No work of earthly men,
Whence Cora's° sentinels o'erlook
The never-ending fen;
From the Laurentian° jungle,
The wild hog's reedy home;
From the green steeps whence Anio° leaps
In floods of snow-white foam.

XI

Aricia, Cora, Norba,
Velitræ°, with the might
Of Setia and of Tusculum,
Were marshalled on the right:

Digitized by Google

The leader was Mamilius,
Prince of the Latian name;
Upon his head a helmet
Of red gold shone like flame;
High on a gallant charger
Of dark-gray hue he rode;
Over his gilded armor
A vest of purple flowed,
Woven in the land of sunrise
By Syria's dark-browed daughters,
And by the sails of Carthage brought
Far o'er the southern waters.

XII

Lavinium° and Laurentum
Had on the left their post,
With all the banners of the marsh,
And banners of the coast.
Their leader was false Sextus,
That wrought the deed of shame:
With restless pace and haggard face
To his last field he came.
Men said he saw strange visions
Which none beside might see,
And that strange sounds were in his ears
Which none might hear but he.
A woman fair and stately,
But pale as are the dead,
Oft through the watches of the night
Sat spinning by his bed.
And as she plied the distaff,
In a sweet voice and low

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She sang of great old houses,
  And fights fought long ago.
So spun she, and so sang she,
  Until the east was gray.
Then pointed to her bleeding breast,
  And shrieked, and fled away[e].

XIII

But in the centre thickest
  Were ranged the shields of foes,
And from the centre loudest
  The cry of battle rose.
There Tibur[c] marched and Pedum[c]
  Beneath proud Tarquin's rule,
And Ferentinum[c] of the rock,
  And Gabii of the pool.
There rode the Volscian[c] succors:
  There, in a dark stern ring,
The Roman exiles gathered close
  Around the ancient king.
Though white as Mount Soracte,
  When winter nights are long,
His beard flowed down o'er mail and belt,
  His heart and hand were strong:
Under his hoary eyebrows
  Still flashed forth quenchless rage:
And, if the lance shook in his gripe,
  'Twas more with hate than age.
Close at his side was Titus
  On an Apulian[g] steed,
Titus, the youngest Tarquin,
  Too good for such a breed.

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XIV

Now on each side the leaders
Give signal for the charge;
And on each side the footmen
Strode on with lance and targe;
And on each side the horsemen
Struck their spurs deep in gore,
And front to front the armies
Met with a mighty roar:
And under that great battle
The earth with blood was red;
And, like the Pomptine[6] fog at morn,
The dust hung overhead;
And louder still and louder
Rose from the darkened field
The braying of the war-horns,
The clang of sword and shield,
The rush of squadrons sweeping
Like whirlwinds o'er the plain,
The shouting of the slayers,
And screeching of the slain.

XV

False Sextus rode out foremost,
His look was high and bold;
His corslet was of bison's hide,
Plated with steel and gold.
As glares the famished eagle
From the Digentian° rock
On a choice lamb that bounds alone
Before Bandusia's° flock,

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Herminius glared on Sextus,
And came with eagle speed,
Herminius on black Auster,
Brave champion on brave steed;
In his right hand the broadsword
That kept the bridge so well,
And on his helm the crown he won
When proud Fidenæ° fell.
Woe to the maid whose lover
Shall cross his path to-day!
False Sextus saw, and trembled,
And turned and fled away.
As turns, as flies the woodman
In the Calabrian brake,
When through the reeds gleams the round eye
Of that fell speckled snake;
So turned, so fled, false Sextus,
And hid him in the rear,
Behind the dark Lavinian ranks,
Bristling with crest and spear°.

XVI

But far to north Æbutius,
The Master of the Knights,
Gave Tubero of Norba
To feed the Porcian kites.
Next under those red horse-hoofs
Flaccus of Setia lay;
Better had he been pruning
Among his elms that day.
Mamilius saw the slaughter,
And tossed his golden crest,

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And towards the Master of the Knights
Through the thick battle pressed.
Æbutius smote Mamilius
So fiercely on the shield
That the great lord of Tusculum
Well nigh rolled on the field.
Mamilius smote Æbutius,
With a good aim and true,
Just where the neck and shoulder join
And pierced him through and through;
And brave Æbutius Elva
Fell swooning to the ground:
But a thick wall of bucklers
Encompassed him around.
His clients from the battle
Bare him some little space,
And filled a helm from the dark lake,
And bathed his brow and face;
And when at last he opened
His swimming eyes to light,
Men say, the earliest word he spake
Was, "Friends, how goes the fight?"

XVII

But meanwhile in the centre
Great deeds of arms were wrought;
There Aulus the Dictator
And there Valerius fought.
Aulus with his good broadsword
A bloody passage cleared
To where, amidst the thickest foes,
He saw the long white beard.

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Flat lighted that good broadsword
Upon proud Tarquin's head.
He dropped the lance: he dropped the reins:
He fell as fall the dead.
Down Aulus springs to slay him,
With eyes like coals of fire;
But faster Titus hath sprung down,
And hath bestrode his sire.
Latian captains, Roman knights,
Fast down to earth they spring,
And hand to hand they fight on foot
Around the ancient king.
First Titus gave tall Cæso
A death-wound in the face;
Tall Cæso was the bravest man
Of the brave Fabian race:
Aulus slew Rex of Gabii,
The priest of Juno's shrine;
Valerius smote down Julius,
Of Rome's great Julian line;
Julius, who left his mansion
High on the Velian° hill,
And through all turns of weal and woe
Followed proud Tarquin still.
Now right across proud Tarquin
A corpse was Julius laid;
And Titus groaned with rage and grief
And at Valerius made.
Valerius struck at Titus,
And lopped off half his crest;
But Titus stabbed Valerius
A span deep in the breast.
Like a mast snapped by the tempest,
Valerius reeled and fell.

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Ah! woe is me for the good house
That loves the people well!
Then shouted loud the Latines;
And with one rush they bore
The struggling Romans backward
Three lances' length and more:
And up they took proud Tarquin,
And laid him on a shield,
And four strong yeomen bare him,
Still senseless from the field.

XVIII

But fiercer grew the fighting
Around Valerius dead;
For Titus dragged him by the foot,
And Aulus by the head.
"On, Latines, on!" quoth Titus,
"See how the rebels fly!"
"Romans, stand firm!" quoth Aulus,
"And win this fight, or die!
They must not give Valerius
To raven and to kite;
For aye Valerius loathed the wrong,
And aye upheld the right;
And for your wives and babies
In the front rank he fell.
Now play the men for the good house
That loves the people well!"

XIX

Then tenfold round the body
The roar of battle rose.

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Like the roar of a burning forest,
When a strong north wind blows.
Now backward, and now forward,
Rocked furiously the fray,
Till none could see Valerius,
And none wist where he lay.
For shivered arms and ensigns
Were heaped there in a mound,
And corpses stiff, and dying men
That writhed and gnawed the ground;
And wounded horses kicking,
And snorting purple foam:
Right well did such a couch befit
A Consular of Rome.

XX

But north looked the Dictator;
North looked he long and hard;
And spake to Caius Cossus,
The Captain of his Guard;
"Caius, of all the Romans
Thou hast the keenest sight;
Say, what through yonder storm of dust
Comes from the Latian right?"

XXI

Then answered Caius Cossus.
"I see an evil sight;
The banner of proud Tusculum
Comes from the Latian right;

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I see the pluméd horsemen;
And far before the rest
I see the dark-gray charger,
I see the purple vest;
I see the golden helmet
That shines far off like flame;
So ever rides Mamilius,
Prince of the Latian name."

XXII

"Now hearken, Caius Cossus:
Spring on thy horse's back;
Ride as the wolves of Apennine
Were all upon thy track;
Haste to our southward battle:
And never draw thy rein
Until thou find Herminius,
And bid him come amain."

XXIII

So Aulus spake, and turned him
Again to that fierce strife;
And Caius Cossus mounted,
And rode for death and life.
Loud clanged beneath his horse-hoofs
The helmets of the dead,
And many a curdling pool of blood
Splashed him from heel to head.
So came he far to southward,
Where fought the Roman host,

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Against the banners of the marsh
And banners of the coast.
Like corn before the sickle
The stout Lavinians fell,
Beneath the edge of the true sword
That kept the bridge so well.

XXIV

"Herminius! Aulus greets thee;
He bids thee come with speed,
To help our central battle,
For sore is there our need;
There wars the youngest Tarquin,
And there the Crest of Flame,
The Tusculan Mamilius,
Prince of the Latian name.
Valerius hath fallen fighting
In front of our array:
And Aulus of the seventy fields
Alone upholds the day."

XXV

Herminius beat his bosom:
But never a word he spake.
He clasped his hand on Auster's mane:
He gave the reins a shake,
Away, away, went Auster,
Like an arrow from the bow:
Black Auster was the fleetest steed
From Aufidus° to Po.

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XXVI

Right glad were all the Romans
Who, in that hour of dread,
Against great odds bare up the war
Around Valerius dead,
When from the south the cheering
Rose with a mighty swell;
"Herminius comes, Herminius,
Who kept the bridge so well!"

XXVII

Mamilius spied Herminius,
And dashed across the way.
"Herminius! I have sought thee
Through many a bloody day.
One of us two, Herminius,
Shall never more go home.
I will lay on for Tusculum,
And lay thou on for Rome!"

XXVIII

All round them paused the battle,
While met in mortal fray
The Roman and the Tusculan,
The horses black and gray.
Herminius smote Mamilius
Through breast-plate and through breast;
And fast flowed out the purple blood
Over the purple vest.

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Mamilius smote Herminius
Through head-piece and through head,
And side by side those chiefs of pride
Together fell down dead.
Down fell they dead together
In a great lake of gore;
And still stood all who saw them fall
While men might count a score.

XXIX

Fast, fast, with heels wild spurning,
The dark-gray charger fled:
He burst through ranks of fighting men,
He sprang o'er heaps of dead.
His bridle far out-streaming,
His flanks all blood and foam,
He sought the southern mountains,
The mountains of his home.
The pass was steep and rugged,
The wolves they howled and whined;
But he ran like a whirlwind up the pass,
And he left the wolves behind.
Through many a startled hamlet
Thundered his flying feet;
He rushed through the gate of Tusculum,
He rushed up the long white street;
He rushed by tower and temple,
And paused not from his race
Till he stood before his master's door
In the stately market-place.
And straightway round him gathered
A pale and trembling crowd,

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And when they knew him, cries of rage
  Brake forth, and wailing loud:
And women rent their tresses
  For their great prince's fall;
And old men girt on their old swords,
  And went to man the wall.

XXX

But, like a graven image,
  Black Auster kept his place,
And ever wistfully he looked
  Into his master's face.
The raven-mane that daily,
  With pats and fond caresses,
The young Herminia washed and combed,
  And twined in even tresses,
And decked with colored ribands
  From her own gay attire,
Hung sadly o'er her father's corpse
  In carnage and in mire.
Forth with a shout sprang Titus,
  And seized black Auster's rein.
Then Aulus sware a fearful oath,
  And ran at him amain.
"The furies of thy brother
  With me and mine abide,
If one of your accursed house
  Upon black Auster ride!"
As on an Alpine watch-tower
  From heaven comes down the flame,
Full on the neck of Titus
  The blade of Aulus came:

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And out the red blood spouted,
In a wide arch and tall,
As spouts a fountain in the court
Of some rich Capuan's hall.
The knees of all the Latines
Were loosened with dismay,
When dead, on dead Herminius,
The bravest Tarquin lay.

XXXI

And Aulus the Dictator
Stroked Auster's raven mane,
With heed he looked unto the girths,
With heed unto the rein.
"Now bear me well, black Auster,
Into yon thick array;
And thou and I will have revenge
For thy good lord this day."

XXXII

So spake he; and was buckling
Tighter black Auster's band,
When he was aware of a princely pair
That rode at his right hand.
So like they were, no mortal
Might one from other know:
White as snow their armor was;
Their steeds were white as snow.
Never on earthly anvil
Did such rare armor gleam;
And never did such gallant steeds
Drink of an earthly stream.

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XXXIII

And all who saw them trembled,
And pale grew every cheek;
And Aulus the Dictator
Scarce gathered voice to speak.
"Say by what name men call you?
What city is your home?
And wherefore ride ye in such guise
Before the ranks of Rome?"

XXXIV

"By many names men call us;
In many lands we dwell:
Well Samothracia° knows us;
Cyrene° knows us well.
Our house in gay Tarentum°
Is hung each morn with flowers:
High o'er the masts of Syracuse
Our marble portal towers;
But by the proud Eurotas
Is our dear native home;
And for the right we come to fight
Before the ranks of Rome."

XXXV

So answered those strange horsemen,
And each couched low his spear;
And forthwith all the ranks of Rome
Were bold, and of good cheer:
And on the thirty armies
Came wonder and affright,

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And Ardea wavered on the left,
And Cora on the right.
"Rome to the charge!" cried Aulus;
"The foe begins to yield!
Charge for the hearth of Vesta°!
Charge for the Golden Shield°!
Let no man stop to plunder,
But slay, and slay, and slay;
The gods who live for ever
Are on our side to-day."

XXXVI

Then the fierce trumpet-flourish
From earth to heaven arose;
The kites know well the long stern swell
That bids the Romans close.
Then the good sword of Aulus
Was lifted up to slay;
Then, like a crag down Apennine,
Rushed Auster through the fray.
But under those strange horsemen
Still thicker lay the slain;
And after those strange horses
Black Auster toiled in vain.
Behind them Rome's long battle
Came rolling on the foe,
Ensigns dancing wild above,
Blades all in line below.
So comes the Po in flood-time
Upon the Celtic plain:
So comes the squall, blacker than night,
Upon the Adrian main.

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Now by our sire Quirinus,
It was a goodly sight
To see the thirty standards
Swept down the tide of flight.
So flies the spray of Adria
When the black squall doth blow,
So corn-sheaves in the flood-time
Spin down the whirling Po.
False Sextus to the mountains
Turned first his horse's head;
And fast fled Ferentinum,
And fast Lanuvium° fled.
The horsemen of Nomentum°
Spurred hard out of the fray;
The footmen of Velitræ
Threw shield and spear away.
And underfoot was trampled,
Amidst the mud and gore,
The banner of proud Tusculum,
That never stooped before:
And down went Flavius Faustus,
Who led his stately ranks
From where the apple blossoms wave
On Anio's echoing banks,
And Tullus of Arpinum°,
Chief of the Volscian aids,
And Metius with the long fair curls.
The love of Anxur's° maids,
And the white head of Vulso,
The great Arician seer,
And Nepos of Laurentum,
The hunter of the deer;
And in the back false Sextus
Felt the good Roman steel,

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And wriggling in the dust he died,
Like a worm beneath the wheel:
And fliers and pursuers
Were mingled in a mass;
And far away the battle
Went roaring through the pass.

XXXVII

Sempronius Atratinus
Sat in the Eastern Gate,
Beside him were three Fathers,
Each in his chair of state;
Fabius, whose nine stout grandsons
That day were in the field,
And Manlius, eldest of the Twelve°
Who keep the Golden Shield;
And Sergius, the High Pontiff,
For wisdom far renowned;
In all Etruria's colleges°
Was no such Pontiff found.
And all around the portal,
And high above the wall,
Stood a great throng of people,
But sad and silent all;
Young lads, and stooping elders
That might not bear the mail,
Matrons with lips that quivered,
And maids with faces pale.
Since the first gleam of daylight,
Sempronius had not ceased
To listen for the rushing
Of horse-hoofs from the east.

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The mist of eve was rising,
The sun was hastening down,
When he was aware of a princely pair
Fast pricking towards the town.
So like they were, man never
Saw twins so like before;
Red with gore their armor was,
Their steeds were red with gore.

XXXVIII

"Hail to the great Asylum*!
Hail to the hill-tops seven!
Hail to the fire that burns for aye,
And the shield that fell from heaven!
This day, by Lake Regillus,
Under the Porcian height,
All in the lands of Tusculum
Was fought a glorious fight.
To-morrow your Dictator
Shall bring in triumph home
The spoils of thirty cities
To deck the shrines of Rome!*

XXXIX

Then burst from that great concourse
A shout that shook the towers,
And some ran north, and some ran south,
Crying, "The day is ours!"
But on rode these strange horsemen,
With slow and lordly pace;
And none who saw their bearing
Durst ask their name or race.

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On rode they to the Forum,
While laurel-boughs and flowers,
From house-tops and from windows,
Fell on their crests in showers.
When they drew nigh to Vesta,
They vaulted down amain,
And washed their horses in the well
That springs by Vesta's fane.
And straight again they mounted,
And rode to Vesta's door;
Then, like a blast, away they passed,
And no man saw them more.

XL

And all the people trembled,
And pale grew every cheek;
And Sergius the High Pontiff
Alone found voice to speak:
"The gods who live for ever
Have fought for Rome to-day!
These be the Great Twin Brethren
To whom the Dorians pray.
Back comes the Chief in triumph,
Who, in the hour of fight,
Hath seen the Great Twin Brethren
In harness on his right.
Safe comes the ship to haven,
Through billows and through gales,
If once the Great Twin Brethren
Sit shining on the sails.
Wherefore they washed their horses
In Vesta's holy well,

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Wherefore they rode to Vesta's door,
I know, but may not tell.
Here, hard by Vesta's Temple,
Build we a stately dome
Unto the Great Twin Brethren
Who fought so well for Rome.
And when the months returning
Bring back this day of fight,
The proud Ides of Quintilis,
Marked evermore with white,
Unto the Great Twin Brethren
Let all the people throng,
With chaplets and with offerings,
With music and with song;
And let the doors and windows
Be hung with garlands all,
And let the Knights be summoned
To Mars without the wall:
Thence let them ride in purple
With joyous trumpet-sound,
Each mounted on his war-horse,
And each with olive crowned;
And pass in solemn order
Before the sacred dome,
Where dwell the Great Twin Brethren
Who fought so well for Rome!"

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VIRGINIA

FRAGMENTS OF A LAY SUNG IN THE FORUM ON THE DAY WHEREON LUCIUS SEXTIUS SEXTINUS LATERANUS AND CAIUS LICINIUS CALVUS STOLO WERE ELECTED TRIBUNES OF THE COMMONS THE FIFTH TIME, IN THE YEAR OF THE CITY CCCLXXXII

Ye good men of the Commons, with loving hearts and true,
Who stand by the bold Tribunes that still have stood by you,
Come, make a circle round me, and mark my tale with care,
A tale of what Rome once hath borne, of what Rome yet may bear.
This is no Grecian fable, of fountains running wine°,
Of maids with snaky tresses°, or sailors turned to swine°.
Here, in this very Forum, under the noonday sun,
In sight of all the people, the bloody deed was done.
Old men still creep among us who saw that fearful day,
Just seventy years and seven ago, when the wicked Ten° bare sway.

Of all the wicked Ten still the names are held accursed,
And of all the wicked Ten Appius Claudius was the worst.
He stalked along the Forum like King Tarquin in his pride:
Twelve axes waited on him, six marching on a side;
The townsmen shrank to right and left, and eyed askance with fear

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His lowering brow, his curling mouth which always seemed to sneer:
That brow of hate, that mouth of scorn, marks all the kindred still;
For never was there Claudius yet but wished the Commons ill;
Nor lacks he fit attendance; for, close behind his heels,
With outstretched chin and crouching pace, the client° Marcus steals,
His loins girt up to run with speed, be the errand what it may,
And the smile flickering on his cheek, for aught his lord may say.
Such varlets pimp and jest for hire among the lying Greeks:
Such varlets still are paid to hoot when brave Licinius° speaks.
Where'er ye shed the honey, the buzzing flies will crowd;
Where'er ye fling the carrion, the raven's croak is loud;
Where'er down Tiber garbage floats, the greedy pike ye see;
And wheresoe'er such lord is found, such client still will be.
Just then, as through one cloudless chink in a black stormy sky
Shines out the dewy morning-star, a fair young girl came by.
With her small tablets° in her hand, and her satchel on her arm,
Home she went bounding from the school, nor dreamed of shame or harm;

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And past those dreaded axes she innocently ran,
With bright, frank brow that had not learned to blush at gaze of man;
And up the Sacred Street° she turned, and, as she danced along,
She warbled gayly to herself lines of the good old song,
How for a sport the princes came spurring from the camp,
And found Lucrece°, combing the fleece, under the midnight lamp.
The maiden sang as sings the lark, when up he darts his flight,
From his nest in the green April corn, to meet the morning light;
And Appius heard her sweet young voice, and saw her sweet young face,
And loved her with the accursed love of his accursed race,
And all along the Forum, and up the Sacred Street,
His vulture eye pursued the trip of those small glancing feet.

Over the Alban° mountains the light of morning broke;
From all the roofs of the Seven Hills° curled the thin wreaths of smoke:
The city-gates were opened; the Forum all alive,
With buyers and with sellers, was humming like a hive:
Blithely on brass and timber the craftsman's stroke was ringing,
And blithely o'er her panniers the market girl was singing,
And blithely young Virginia came smiling from her home:

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Ah! woe for young Virginia, the sweetest maid in Rome!
With her small tablets in her hand, and her satchel on her arm,
Forth she went bounding to the school, nor dreamed of shame or harm.
She crossed the Forum shining with stalls in alleys gay,
And just had reached the very spot whereon I stand this day,
When up the varlet Marcus came; not such as when erewhile
He crouched behind his patron's heels with the true client smile:
He came with lowering forehead, swollen features and clenched fist,
And strode across Virginia's path, and caught her by the wrist.
Hard strove the frightened maiden, and screamed with look aghast;
And at her scream from right and left the folk came running fast.
The money-changer Crispus, with his thin silver hairs,
And Hanno from the stately booth glittering with Punic wares,
And the strong smith Muræna, grasping a half-forged brand,
And Volero the flesher, his cleaver in his hand.
All came in wrath and wonder; for all knew that fair child;
And, as she passed them twice a day, all kissed their hands and smiled;
And the strong smith Muræna gave Marcus such a blow,
The Caitiff reeled three paces back, and let the maiden go.

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Yet glared he fiercely round him, and growled in harsh, fell tone,
"She 's mine, and I will have her: I seek but for mine own:
She is my slave, born in my house, and stolen away and sold,
The year of the sore sickness, ere she was twelve hours old.
'Twas in the sad September, the month of wail and fright,
Two augurs were borne forth that morn; the Consul died ere night.
I wait on Appius Claudius, I waited on his sire:
Let him who works the client wrong beware the patron's ire!"

So spake the varlet Marcus; and dread and silence came
On all the people at the sound of the great Claudian name.
For then there was no Tribune to speak the word of might,
Which makes the rich man tremble, and guards the poor man's right.
There was no brave Licinius[6], no honest Sextius[6] then;
But all the city, in great fear, obeyed the wicked Ten.
Yet ere the varlet Marcus again might seize the maid,
Who clung tight to Mursena's skirt, and sobbed and shrieked for aid,
Forth through the throng of gazers the young Icilius[6] pressed,
And stamped his foot, and rent his gown, and smote upon his breast,
And sprang upon that column, by many a minstrel sung,

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Whereon three mouldering helmets, three rusting swords, are hung,
And beckoned to the people, and in bold voice and clear
Poured thick and fast the burning words which tyrants quake to hear.

"Now, by your children's cradles, now by your fathers' graves,
Be men to-day, Quirites°, or be for ever slaves!
For this did Servius° give us laws? For this did Lucrece bleed?
For this was the great vengeance wrought on Tarquin's evil seed?
For this did those false sons make red the axes of their sire°?
For this did Scævola's° right hand hiss in the Tuscan fire?
Shall the vile fox-earth awe the race that stormed the lion's den?
Shall we, who could not brook one lord, crouch to the wicked Ten?
Oh, for that ancient spirit which curbed the Senate's will!
Oh, for the tents which in old time whitened the Sacred Hill°!
In those brave days our fathers stood firmly side by side;
They faced the Marcian° fury; they tamed the Fabian pride;
They drove the fiercest Quinctius° an outcast forth from Rome;
They sent the haughtiest Claudius° with shivered fasces home.
But what their care bequeathed us our madness flung away:

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All the ripe fruit of threescore years was blighted in a day.
Exult, ye proud Patricians! The hard-fought fight is o'er.
We strove for honors — 'twas in vain; for freedom — 'tis no more.
No crier to the polling summons the eager throng;
No tribune breathes the word of might that guards the weak from wrong.
Our very hearts, that were so high, sink down beneath your will.
Riches, and lands, and power, and state — ye have them: — keep them still.
Still keep the holy fillets°; still keep the purple gown,
The axes, and the curule chair, the car, and laurel crown:
Still press us for your cohorts, and, when the fight is done,
Still fill your garners from the soil which our good swords have won.
Still, like a spreading ulcer, which leech-craft may not cure,
Let your foul usance° eat away the substance of the poor.
Still let your haggard debtors bear all their fathers bore;
Still let your dens of torment be noisome as of yore;
No fire when Tiber freezes; no air in dog-star heat;
And store of rods for free-born backs, and holes for free-born feet.
Heap heavier still the fetters; bar closer still the grate;
Patient as sheep we yield us up unto your cruel hate.
But, by the Shades beneath us, and by the gods above,
Add not unto your cruel hate your yet more cruel love!
Have ye not graceful ladies, whose spotless lineage springs
From Consuls, and High Pontiffs, and ancient Alban kings?

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Ladies, who deign not on our paths to set their tender feet,
Who from their cars look down with scorn upon the wondering street,
Who in Corinthian mirrors° their own proud smiles behold,
And breathe of Capuan° odors, and shine with Spanish gold?
Then leave the poor Plebeian his single tie to life—
The sweet, sweet love of daughter, of sister, and of wife,
The gentle speech, the balm for all that his vexed soul endures,
The kiss, in which he half forgets even such a yoke as yours.
Still let the maiden's beauty swell the father's breast with pride;
Still let the bridegroom's arms infold an unpolluted bride.
Spare us the inexpiable wrong, the unutterable shame,
That turns the coward's heart to steel, the sluggard's blood to flame,
Lest, when our latest hope is fled, ye taste of our despair,
And learn by proof, in some wild hour, how much the wretched dare."

Straightway Virginius led the maid a little space aside,
To where the reeking shambles stood, piled up with horn and hide,
Close to yon low dark archway, where, in a crimson flood,
Leaps down to the great sewer° the gurgling stream of blood.
Hard by, a flesher on a block had laid his whittle down;
Virginius caught the whittle up, and hid it in his gown.

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And then his eyes grew very dim, and his throat began to swell,
And in a hoarse, changed voice he spake, "Farewell, sweet child! Farewell!
Oh! how I loved my darling! Though stern I sometimes be,
To thee, thou know'st, I was not so. Who could be so to thee?
And how my darling loved me! How glad she was to hear
My footstep on the threshold when I came back last year!
And how she danced with pleasure to see my civic crown.
And took my sword, and hung it up, and brought me forth my gown!
Now, all those things are over — yes, all thy pretty ways,
Thy needlework, thy prattle, thy snatches of old lays;
And none will grieve when I go forth, or smile when I return,
Or watch beside the old man's bed, or weep upon his urn.
The house that was the happiest within the Roman walls,
The house that envied not the wealth of Capua's marble halls,
Now, for the brightness of thy smile, must have eternal gloom,
And for the music of thy voice, the silence of the tomb.
The time is come. See how he points his eager hand this way!
See how his eyes gloat on thy grief, like a kite's upon the prey!
With all his wit, he little deems, that, spurned, betrayed, bereft,
Thy father hath in his despair one fearful refuge left.

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He little deems that in this hand I clutch what still can save
Thy gentle youth from taunts and blows, the portion of the slave;
Yea, and from nameless evil, that passeth taunt and blow —
Foul outrage which thou knowest not, which thou shalt never know.
Then clasp me round the neck once more, and give me one more kiss;
And now, mine own dear little girl, there is no way but this."
With that he lifted high the steel, and smote her in the side,
And in her blood she sank to earth, and with one sob she died.

Then, for a little moment, all people held their breath;
And through the crowded Forum was stillness as of death;
And in another moment brake forth from one and all
A cry as if the Volscians° were coming o'er the wall.
Some with averted faces shrieking fled home amain;
Some ran to call a leech; and some ran to lift the slain;
Some felt her lips and little wrist, if life might there be found;
And some tore up their garments fast, and strove to stanch the wound.
In vain they ran, and felt, and stanched; for never truer blow
That good right arm had dealt in fight against a Volscian foe.

When Appius Claudius saw that deed, he shuddered and sank down,

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And hid his face some little space with the corner of his gown,
Till, with white lips and bloodshot eyes, Virginius tottered nigh,
And stood before the judgment-seat, and held the knife on high.
"Oh! dwellers in the nether gloom, avengers of the slain,
By this dear blood I cry to you, do right between us twain;
And even as Appius Claudius hath dealt by me and mine,
Deal you by Appius Claudius and all the Claudian line!"
So spake the slayer of his child, and turned, and went his way;
But first he cast one haggard glance to where the body lay,
And writhed, and groaned a fearful groan, and then, with steadfast feet,
Strode right across the market-place unto the Sacred Street.

Then up sprang Appius Claudius: "Stop him; alive or dead!
Ten thousand pounds of copper to the man who brings his head."
He looked upon his clients; but none would work his will.
He looked upon his lictors; but they trembled, and stood still.
And as Virginius through the press his way in silence cleft,
Ever the mighty multitude fell back to right and left.
And he hath passed in safety unto his woeful home,
And there ta'en horse to tell the camp what deeds are done in Rome.

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By this the flood of people was swollen from every side,
And streets and porches round were filled with that o'erflowing tide;
And close around the body gathered a little train
Of them that were the nearest and dearest to the slain.
They brought a bier, and hung it with many a cypress crown,
And gently they uplifted her, and gently laid her down.
The face of Appius Claudius wore the Claudian scowl and sneer,
And in the Claudian note he cried, "What doth this rabble here?
Have they no crafts to mind at home, that hitherward they stray?
Ho! lictors, clear the market-place, and fetch the corpse away!"
The voice of grief and fury till then had not been loud;
But a deep, sullen murmur wandered among the crowd,
Like the moaning noise that goes before the whirlwind on the deep,
Or the growl of a fierce watch-dog but half-aroused from sleep.
But when the lictors at that word, tall yeomen all and strong,
Each with his axe and sheaf of twigs, went down into the throng,
Those old men say, who saw that day of sorrow and of sin,
That in the Roman Forum was never such a din.
The wailing, hooting, cursing, the howls of grief and hate,
Were heard beyond the Pincian° Hill, beyond the Latin Gate°.
But close around the body, where stood the little train
Of them that were the nearest and dearest to the slain,

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No cries were there, but teeth set fast, low whispers and black frowns,
And breaking up of benches, and girding up of gowns.
'Twas well the lictors might not pierce to where the maiden lay,
Else surely had they been all twelve torn limb from limb that day.
Right glad they were to struggle back, blood streaming from their heads,
With axes all in splinters, and raiment all in shreds.
Then Appius Claudius gnawed his lip, and the blood left his cheek,
And thrice he beckoned with his hand, and thrice he strove to speak;
And thrice the tossing Forum set up a frightful yell:
"See, see, thou dog! what thou hast done; and hide thy shame in hell!
Thou that wouldst make our maidens slaves must first make slaves of men.
Tribunes! Hurrah for Tribunes! Down with the wicked Ten!"
And straightway, thick as hailstones, came whizzing through the air,
Pebbles, and bricks, and potsherds, all round the curule chair:
And upon Appius Claudius great fear and trembling came,
For never was a Claudius yet brave against aught but shame.
Though the great houses love us not, we own, to do them right,
That the great houses, all save one, have borne them well in fight.
Still Caius of Corioli°, his triumphs and his wrongs,

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His vengeance and his mercy, live in our camp-fire songs.
Beneath the yoke of Furius oft have Gaul and Tuscan bowed;
And Rome may bear the pride of him of whom herself is proud.
But evermore a Claudius shrinks from a stricken field,
And changes color like a maid at sight of sword and shield.
The Claudian triumphs all were won within the city towers;
The Claudian yoke was never pressed on any necks but ours.
A Cossus, like a wild-cat, springs ever at the face;
A Fabius rushes like a boar against the shouting chase;
But the vile Claudian litter, raging with currish spite,
Still yelps and snaps at those who run, still runs from those who smite.
So now 'twas seen of Appius. When stones began to fly,
He shook, and crouched, and wrung his hands, and smote upon his thigh.
"Kind clients, honest lictors, stand by me in this fray!
Must I be torn in pieces? Home, home, the nearest way!"
While yet he spake, and looked around with a bewildered stare,
Four sturdy lictors put their necks beneath the curule chair;
And fourscore clients on the left, and fourscore on the right,
Arrayed themselves with swords and staves, and loins girt up for fight.
But, though without or staff or sword, so furious was the throng,

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That scarce the train with might and main could bring their lord along.
Twelve times the crowd made at him; five times they seized his gown;
Small chance was his to rise again, if once they got him down:
And sharper came the pelting; and evermore the yell—
"Tribunes! we will have Tribunes!"—rose with a louder swell:
And the chair tossed as tosses a bark with tattered sail
When raves the Adriatic beneath an eastern gale,
When the Calabrian° sea-marks are lost in clouds of spume,
And the great Thunder-Cape° has donned his veil of inky gloom.
One stone hit Appius in the mouth, and one beneath the ear;
And ere he reached Mount Palatine°, he swooned with pain and fear.
His cursed head, that he was wont to hold so high with pride,
Now, like a drunken man's, hung down, and swayed from side to side;
And when his stout retainers had brought him to his door,
His face and neck were all one cake of filth and clotted gore.
As Appius Claudius was that day, so may his grandson be!
God send Rome one such other sight, and send me there to see!

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THE PROPHECY OF CAPYS

A LAY SUNG AT THE BANQUET IN THE CAPITOL, ON THE DAY WHEREON MANIUS CURIUS DENTATUS, A SECOND TIME CONSUL, TRIUMPHED OVER KING PYRRHUS AND THE TARENTINES, IN THE YEAR OF THE CITY CCCCLXXIX

I

Now slain is King Amulius°,
Of the great Sylvian line,
Who reigned in Alba Longa,
On the throne of Aventine°.
Slain is the Pontiff Camers,
Who spake the words of doom:
"The children to the Tiber,
The mother to the tomb."

II

In Alba's lake no fisher
His net to-day is flinging:
On the dark rind of Alba's oaks
To-day no axe is ringing;
The yoke hangs o'er the manger,
The scythe lies in the hay:
Through all the Alban villages
No work is done to-day.

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III

And every Alban burgher
Hath donned his whitest gown;
And every head in Alba
Weareth a poplar crown;
And every Alban door-post
With boughs and flowers is gay;
For to-day the dead are living,
The lost are found to-day.

IV

They were doomed by a bloody king,
They were doomed by a lying priest,
They were cast on the raging flood,
They were tracked by the raging beast;
Raging beast and raging flood
Alike have spared the prey:
And to-day the dead are living,
The lost are found to-day.

V

The troubled river knew them,
And smoothed his yellow foam,
And gently rocked the cradle
That bore the fate of Rome.
The ravening she-wolf knew them,
And licked them o'er and o'er,
And gave them of her own fierce milk,
Rich with raw flesh and gore.
Twenty winters, twenty springs,
Since then have rolled away;

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And to-day the dead are living:
The lost are found to-day.

VI

Blithe it was to see the twins,
Right goodly youths and tall,
Marching from Alba Longa
To their old grandsire's hall.
Along their path fresh garlands
Are hung from tree to tree:
Before them stride the pipers,
Piping a note of glee.

VII

On the right goes Romulus,
With arms to the elbows red,
And in his hand a broadsword,
And on the blade a head —
A head in an iron helmet,
With horse-hair hanging down,
A shaggy head, a swarthy head,
Fixed in a ghastly frown —
The head of King Amulius
Of the great Sylvian line,
Who reigned in Alba Longa,
On the throne of Aventine.

VIII

On the left side goes Remus,
With wrists and fingers red,

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And in his hand a boar-spear,
  And on the point a head —
A wrinkled head and aged,
  With silver beard and hair,
And holy fillets round it,
  Such as the pontiffs wear —
The head of ancient Camers,
  Who spake the words of doom:
"The children to the Tiber,
  The mother to the tomb."

IX

Two and two behind the twins
  Their trusty comrades go,
Four-and-forty valiant men,
  With club, and axe, and bow.
On each side every hamlet
  Pours forth its joyous crowd,
Shouting lads and baying dogs,
  And children laughing loud,
And old men weeping fondly
  As Rhea's° boys go by,
And maids who shriek to see the heads,
  Yet, shrieking, press more nigh.

X

So they marched along the lake;
  They marched by fold and stall,
By corn-field and by vineyard,
  Unto the old man's hall.

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XI

In the hall-gate sat Capys°,
Capys, the sightless seer;
From head to foot he trembled
As Romulus drew near.
And up stood stiff his thin white hair,
And his blind eyes flashed fire:
"Hail! foster child of the wondrous nurse!
Hail! son of the wondrous sire!

XII

"But thou — what dost thou here
In the old man's peaceful hall?
What doth the eagle in the coop,
The bison in the stall?
Our corn fills many a garner;
Our vines clasp many a tree;
Our flocks are white on many a hill;
But these are not for thee.

XIII

"For thee no treasure ripens
In the Tartessian mine°;
For thee no ship brings precious bales
Across the Libyan° brine;
Thou shalt not drink from amber;
Thou shalt not rest on down;
Arabia shall not steep thy locks°,
Nor Sidon tinge thy gown°.

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XIV

"Leave gold and myrrh and jewels,
Rich table and soft bed,
To them who of man's seed are born,
Whom woman's milk has fed.
Thou wast not made for lucre,
For pleasure nor for rest;
Thou that art sprung from the War-god's loins,
And hast tugged at the she-wolf's breast

XV

"From sunrise unto sunset
All earth shall hear thy fame:
A glorious city thou shalt build,
And name it by thy name:
And there, unquenched through ages,
Like Vesta's sacred fire,
Shall live the spirit of thy nurse,
The spirit of thy sire.

XVI

"The ox toils through the furrow,
Obedient to the goad;
The patient ass, up flinty paths,
Plods with his weary load;
With whine and bound the spaniel
His master's whistle hears;
And the sheep yields her patiently
To the loud clashing shears.

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XVII

"But thy nurse will hear no master;
Thy nurse will bear no load;
And woe to them that shear her,
And woe to them that goad!
When all the pack, loud baying,
Her bloody lair surrounds,
She dies in silence, biting hard,
Amidst the dying hounds.

XVIII

"Pomona° loves the orchard;
And Liber° loves the vine;
And Pales° loves the straw-built shed
Warm with the breath of kine;
And Venus loves the whispers
Of plighted youth and maid,
In April's ivory moonlight
Beneath the chestnut shade.

XIX

"But thy father loves the clashing
Of broadsword and of shield:
He loves to drink the stream that reeks
From the fresh battle-field:
He smiles a smile more dreadful
Than his own dreadful frown,
When he sees the thick black cloud of smoke
Go up from the conquered town.

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XX

"And such as is the War-god,
The author of thy line,
And such as she who suckled thee,
Even such be thou and thine.
Leave to the soft Campanian
His baths and his perfumes;
Leave to the sordid race of Tyre°
Their dyeing-vats and looms;
Leave to the sons of Carthage
The rudder and the oar;
Leave to the Greek his marble Nymphs
And scrolls of wordy lore°.

XXI

"Thine, Roman, is the pilum°:
Roman, the sword is thine,
The even trench, the bristling mound,
The legion's ordered line;
And thine the wheels of triumph,
Which, with their laurelled train,
Move slowly up the shouting streets
To Jove's eternal fane.

XXII

"Beneath thy yoke the Volscian°
Shall vail his lofty brow:
Soft Capua's° curled revellers
Before thy chairs shall bow:

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The Lucumoes of Arnus°
Shall quake thy rods to see;
And the proud Samnite's° heart of steel
Shall yield to only thee.

XXIII

"The Gaul shall come against thee
From the land of snow and night:
Thou shalt give his fair-haired armies
To the raven and the kite.

XXIV

"The Greek shall come against thee,
The conqueror of the East.
Beside him stalks to battle
The huge earth-shaking beast°,
The beast on whom the castle
With all its guards doth stand,
The beast who hath between his eyes
The serpent for a hand.
First march the bold Epirotes°,
Wedged close with shield and spear;
And the ranks of false Tarentum°
Are glittering in the rear.

XXV

"The ranks of false Tarentum
Like hunted sheep shall fly:
In vain the bold Epirotes
Shall round their standards die:

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And Apennine's gray vultures
Shall have a noble feast
On the fat and the eyes
Of the huge earth-shaking beast.

XXVI

"Hurrah! for the good weapons
That keep the War-god's land.
Hurrah! for Rome's stout pilum
In a stout Roman hand.
Hurrah! for Rome's short broadsword,
That through the thick array
Of levelled spears and serried shields
Hews deep its gory way.

XXVII

"Hurrah! for the great triumph
That stretches many a mile.
Hurrah! for the wan captives
That pass in endless file.
Ho! bold Epirotes, whither
Hath the Red King° ta'en flight?
Ho! dogs of false Tarentum,
Is not the gown washed white?

XXVIII

"Hurrah! for the great triumph
That stretches many a mile.
Hurrah! for the rich dye of Tyre,
And the fine web of Nile,

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The helmets gay with plumage
Torn from the pheasant's wings,
The belts set thick with starry gems
That shone on Indian kings,
The urns of massy silver,
The goblets rough with gold,
The many-colored tablets bright
With loves and wars of old,
The stone that breathes and struggles,
The brass that seems to speak;—
Such cunning they who dwell on high
Have given unto the Greek.

XXIX

"Hurrah! for Manius Curius°,
The bravest son of Rome,
Thrice in utmost need sent forth,
Thrice drawn in triumph home.
Weave, weave, for Manius Curius
The third embroidered gown:
Make ready the third lofty car,
And twine the third green crown;
And yoke the steeds of Rosea°
With necks like a bended bow,
And deck the bull, Mevania's bull°,
The bull as white as snow.

XXX

"Blest and thrice blest the Roman
Who sees Rome's brightest day,
Who sees that long victorious pomp
Wind down the Sacred Way°.

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And through the bellowing Forum
  And round the Suppliant's Grove°,
Up to the everlasting gates
  Of Capitolian Jove.

XXXI

"Then where, o'er two bright havens,
  The towers of Corinth frown;
Where the gigantic King of Day
  On his own Rhodes looks down°;
Where soft Orontes° murmurs
  Beneath the laurel shades;
Where Nile reflects the endless length
  Of dark-red colonnades;
Where in the still deep water,
  Sheltered from waves and blasts,
Bristles the dusky forest
  Of Byrsa's° thousand masts;
Where fur-clad hunters wander
  Amidst the northern ice;
Where through the sand of morning-land
  The camel bears the spice;
Where Atlas flings his shadow
  Far o'er the western foam,
Shall be great fear on all who hear
  The mighty name of Rome."

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IVRY

A SONG OF THE HUGUENOTS

Now glory to the Lord of Hosts, from whom all glories are!
And glory to our Sovereign Liege, King Henry of Navarre!
Now let there be the merry sound of music and of dance,
Through thy corn-fields green, and sunny vines, oh pleasant land of France!
And thou, Rochelle°, our own Rochelle, proud city of the waters,
Again let rapture light the eyes of all thy mourning daughters.
As thou wert constant in our ills, be joyous in our joy,
For cold, and stiff, and still are they who wrought thy walls annoy.
Hurrah! Hurrah! a single field hath turned the chance of war,
Hurrah! Hurrah! for Ivry, and Henry of Navarre.

Oh! how our hearts were beating when, at the dawn of day,
We saw the army of the League drawn out in long array;
With all its priest-led citizens, and all its rebel peers,
And Appenzel's° stout infantry, and Egmont's Flemish spears°.

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There rode the brood of false Lorraine°, the curses of our land;
And dark Mayenne was in the midst, a truncheon in his hand:
And, as we looked on them, we thought of Seine's empurpled flood,
And good Coligni's° hoary hair all dabbled with his blood;
And we cried unto the living God, who rules the fate of war,
To fight for His own holy name, and Henry of Navarre.

The King is come to marshal us, in all his armor drest,
And he has bound a snow-white plume upon his gallant crest.
He looked upon his people, and a tear was in his eye;
He looked upon the traitors, and his glance was stern and high.
Right graciously he smiled on us, as rolled from wing to wing,
Down all our line, a deafening shout, "God save our Lord the King!"
"An if my standard-bearer fall, as fall full well he may,
For never saw I promise yet of such a bloody fray,
Press where ye see my white plume shine, amidst the ranks of war,
And be your oriflamme° to-day the helmet of Navarre."

Hurrah! the foes are moving. Hark to the mingled din
Of fife, and steed, and trump, and drum, and roaring culverin.
The fiery Duke° is pricking fast across Saint Andre's plain,

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With all the hireling chivalry of Guelders° and Almayne°.
Now by the lips of those ye love, fair gentlemen of France,
Charge for the golden lilies, — upon them with the lance!
A thousand spurs are striking deep, a thousand spears in rest,
A thousand knights are pressing close behind the snow-white crest;
And in they burst, and on they rushed, while, like a guiding star,
Amidst the thickest carnage blazed the helmet of Navarre.

Now, God be praised, the day is ours. Mayenne hath turned his rein.
D'Aumale° hath cried for quarter. The Flemish count is slain.
Their ranks are breaking like thin clouds before a Biscay gale;
The field is heaped with bleeding steeds, and flags, and cloven mail.
And then we thought on vengeance, and, all along our van,
"Remember Saint Bartholomew°!" was passed from man to man.
But out spake gentle Henry, "No Frenchman is my foe:
Down, down with every foreigner, but let your brethren go."
Oh! was there ever such a knight, in friendship or in war,
As our Sovereign Lord, King Henry, the soldier of Navarre?

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Right well fought all the Frenchmen who fought for France to-day;
And many a lordly banner God gave them for a prey.
But we of the religion have borne us best in fight;
And the good Lord of Rosny° has ta'en the cornet white.
Our own true Maximilian° the cornet white hath ta'en,
The cornet white with black, the flag of false Lorraine.
Up with it high; unfurl it wide; that all the host may know
How God hath humbled the proud house which wrought His church such woe.
Then on the ground, while trumpets sound their loudest point of war,
Fling the red shreds, a footcloth meet for Henry of Navarre.

Ho! maidens of Vienna; Ho! matrons of Lucerne;
Weep, weep, and rend your hair for those who never shall return.
Ho! Philip, send, for charity, thy Mexican pistoles,
That Antwerp monks may sing a mass for thy poor spearmen's souls.
Ho! gallant nobles of the League, look that your arms be bright;
Ho! burghers of Saint Genevieve, keep watch and ward to-night.
For our God hath crushed the tyrant, our God hath raised the slave,
And mocked the counsel of the wise, and the valor of the brave.
Then glory to His holy name, from whom all glories are;
And glory to our Sovereign Lord, King Henry of Navarre.

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THE ARMADA

A FRAGMENT

1832

ATTEND, all ye who list to hear our noble England's praise;
I tell of the thrice famous deeds she wrought in ancient days,
When that great fleet invincible against her bore in vain
The richest spoils of Mexico, the stoutest hearts of Spain.

It was about the lovely close of a warm summer day,
There came a gallant merchant-ship full sail to Plymouth Bay;
Her crew hath seen Castile's black fleet, beyond Aurigny's isle°,
At earliest twilight, on the waves lie heaving many a mile.
At sunrise she escaped their van, by God's especial grace;
And the tall Pinta, till the noon, had held her close in chase.
Forthwith a guard at every gun was placed along the wall;
The beacon blazed upon the roof of Edgecumbe's° lofty hall;

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Many a light fishing-bark put out to pry along the coast,
And with loose rein and bloody spur rode inland many a post.
With his white hair unbonneted, the stout old sheriff comes;
Behind him march the halberdiers; before him sound the drums;
His yeomen round the market cross made clear an ample space;
For there behooves him to set up the standard of Her Grace°.
And haughtily the trumpets peal, and gayly dance the bells,
As slow upon the laboring wind the royal blazon swells.
Look how the Lion of the sea° lifts up his ancient crown,
And underneath his deadly paw treads the gay lilies down.
So stalked he when he turned to flight, on that famed Picard° field,
Bohemia's plume°, and Genoa's bow°, and Cæsar's eagle shield°.
So glared he when at Agincourt° in wrath he turned to bay,
And crushed and torn beneath his claws the princely hunters lay.
Ho! strike the flagstaff deep, Sir Knight°; ho! scatter flowers, fair maids;
Ho! gunners, fire a loud salute; ho! gallants, draw your blades;
Thou sun, shine on her joyously; ye breezes, waft her wide;
Our glorious SEMPER EADEM°, the banner of our pride.

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The freshening breeze of eve unfurled that banner's massy fold;
The parting gleam of sunshine kissed that haughty scroll of gold;
Night sank upon the dusky beach and on the purple sea,
Such night in England ne'er had been, nor ne'er again shall be.
From Eddystone° to Berwick° bounds, from Lynn° to Milford Bay°,
That time of slumber was as bright and busy as the day;
For swift to east and swift to west the ghastly war-flame spread,
High on Saint Michael's Mount° it shone: it shone on Beachy Head°.
Far on the deep the Spaniard saw, along each southern shire,
Cape beyond cape, in endless range, those twinkling points of fire.
The fisher left his skiff to rock on Tamar's° glittering waves;
The rugged miners poured to war from Mendip's° sunless caves;
O'er Longleat's° towers, o'er Cranbourne's° oaks, the fiery herald flew:
He roused the shepherds of Stonehenge°, the rangers of Beaulieu°.
Right sharp and quick the bells all night rang out from Bristol town,
And ere the day three hundred horse had met on Clifton° down;
The sentinel on Whitehall° gate looked forth into the night,
And saw o'erhanging Richmond Hill° the streak of blood-red light.

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Then bugle's note and cannon's roar the deathlike silence broke,
And with one start, and with one cry, the royal city woke.
At once on all her stately gates arose the answering fires;
At once the wild alarum clashed from all her reeling spires;
From all the batteries of the Tower pealed loud the voice of fear;
And all the thousand masts of Thames sent back a louder cheer:
And from the furthest wards was heard the rush of hurrying feet,
And the broad streams of pikes and flags rushed down each roaring street;
And broader still became the blaze, and louder still the din,
As fast from every village round the horse came spurring in:
And eastward straight from wild Blackheath° the warlike errand went,
And roused in many an ancient hall the gallant squires of Kent.
Southward from Surrey's pleasant hills flew those bright couriers forth;
High on bleak Hampstead's° swarthy moor they started for the north;
And on, and on, without a pause, untired they bounded still:
All night from tower to tower they sprang; they sprang from hill to hill:
Till the proud peak unfurled the flag o'er Darwin's° rocky dales,
Till, like volcanoes, flared to heaven the stormy hills of Wales,

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Till twelve fair counties saw the blaze on Malvern's° lonely height,
Till streamed in crimson on the wind the Wrekin's ° crest of light,
Till broad and fierce the star came forth on Ely's° stately fane,
And tower and hamlet rose in arms o'er all the boundless plain;
Till Belvoir's° lordly terraces the sign to Lincoln° sent,
And Lincoln sped the message on o'er the wide vale of Trent;
Till Skiddaw° saw the fire that burned on Gaunt's° embattled pile,
And the red glare on Skiddaw roused the burghers of Carlisle°.

* * * * * * *

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THE BATTLE OF NASEBY

BY OBADIAH-BIND-THEIR-KINGS-IN-CHAINS-AND-THEIR-NOBLES-WITH-LINKS-OF-IRON, SERGEANT IN IRETON'S REGIMENT

1824

Oh! wherefore come ye forth, in triumph from the North,
With your hands, and your feet, and your raiment all red?
And wherefore doth your rout send forth a joyous shout?
And whence be the grapes of the wine-press which ye tread?

Oh evil was the root, and bitter was the fruit,
And crimson was the juice of the vintage that we trod;
For we trampled on the throng of the haughty and the strong,
Who sate in the high places, and slew the saints of God

It was about the noon of a glorious day of June,
That we saw their banners dance, and their cuirasses shine,
And the Man of Blood° was there, with his long essenced hair,
And Astley°, and Sir Marmaduke°, and Rupert° of the Rhine.

Like a servant of the Lord, with his Bible and his sword
The General° rode along us to form us to the fight,

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When a murmuring sound broke out, and swell'd into a shout,
Among the godless horsemen upon the tyrant's right.

And hark! like the roar of the billows on the shore,
The cry of battle rises along their charging line!
For God! for the Cause! for the Church! for the Laws!
For Charles King of England and Rupert of the Rhine!

The furious German comes, with his clarions and his drums,
His bravoes of Alsatia°, and pages of Whitehall°;
They are bursting on our flanks. Grasp your pikes, close your ranks;
For Rupert never comes but to conquer or to fall.

They are here! They rush on! We are broken! We are gone!
Our left is borne before them like stubble on the blast.
O Lord, put forth thy might! O Lord, defend the right!
Stand back to back, in God's name, and fight it to the last.

Stout Skippon° hath a wound; the centre hath given ground:
Hark! hark!—What means the trampling of horsemen on our rear?
Whose banner do I see, boys? 'Tis he, thank God, 'tis he, boys,
Bear up another minute: brave Oliver is here.

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Their heads all stooping low, their points all in a row,
Like a whirlwind on the trees, like a deluge on the dykes,
Our cuirassiers have burst on the ranks of the Accurst,
And at a shock have scattered the forest of his pikes.

Fast, fast, the gallants ride, in some safe nook to hide
Their coward heads, predestined to rot on Temple Bar;
And he — he turns, he flies: — shame on those cruel eyes
That bore to look on torture, and dare not look on war.

Ho! comrades, scour the plain; and, ere ye strip the slain,
First give another stab to make your search secure,
Then shake from sleeves and pockets their broad-pieces and lockets,
The tokens of the wanton, the plunder of the poor.

Fools! your doublets shone with gold, and your hearts were gay and bold,
When you kissed your lily hands to your lemans to-day;
And to-morrow shall the fox, from her chambers in the rocks,
Lead forth her tawny cubs to howl above the prey.

Where be your tongues that late mocked at heaven and hell and fate,
And the fingers that once were so busy with your blades,

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Your perfum'd satin clothes, your catches and your oaths,
Your stage-plays and your sonnets, your diamonds° and your spades° ?

Down, down, forever down with the mitre and the crown,
With the Belial° of the Court and the Mammon° of the Pope;
There is woe in Oxford halls°; there is wail in Durham's Stalls°:
The Jesuit smites his bosom; the Bishop rends his cope.

And She of the seven hills° shall mourn her children's ills,
And tremble when she thinks on the edge of England's sword;
And the Kings of earth in fear shall shudder when they hear
What the hand of God hath wrought for the Houses and the Word.

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MISCELLANEOUS POEMS

EPITAPH ON HENRY MARTYN°

1812

HERE Martyn° lies. In Manhood's early bloom
The Christian Hero finds a Pagan tomb.
Religion, sorrowing o'er her favorite son,
Points to the glorious trophies that he won.
Eternal trophies! not with carnage red,
Not stained with tears by hapless captives shed,
But trophies of the Cross! for that dear name,
Through every form of danger, death, and shame,
Onward he journeyed to a happier shore,
Where danger, death, and shame assault no more.

LINES TO THE MEMORY OF PITT°

1813

OH Britain! dear Isle, when the annals of story
Shall tell of the deeds that thy children have done,
When the strains of each poet shall sing of their glory,
And the triumphs their skill and their valor have won;

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When the olive and palm in thy chaplet are blended,
  When thy arts, and thy fame, and thy commerce increase,
When thy arms through the uttermost coasts are extended,
  And thy war is triumphant, and happy thy peace;

When the ocean, whose waves like a rampart flow round thee,
  Conveying thy mandates to every shore,
And the empire of nature no longer can bound thee,
  And the world be the scene of thy conquests no more:

Remember the man who in sorrow and danger,
  When thy glory was set, and thy spirit was low,
When thy hopes were o'erturned by the arms of the stranger,
  And thy banners displayed in the halls of the foe,

Stood forth in the tempest of doubt and disaster,
  Unaided, and single, the danger to brave,
Asserted thy claims, and the rights of his master,
  Preserved thee to conquer, and saved thee to save.

A RADICAL WAR SONG°

1820

AWAKE, arise, the hour is come,
  For rows and revolutions;
There's no receipt like pike and drum
  For crazy constitutions.

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Close, close the shop! Break, break the loom,
  Desert your hearths and furrows,
And throng in arms to seal the doom
  Of England's rotten boroughs°.

We'll stretch that tort'ring Castlereagh°
  On his own Dublin rack, sir;
We'll drown the King in Eau de vie,
  The Laureate in his sack°, sir.
Old Eldon° and his sordid hag
  In molten gold we'll smother,
And stifle in his own green bag,
  The Doctor and his brother.

In chains we'll hang in fair Guildhall°
  The City's famed Recorder,
And next on proud Saint Stephen's° fall,
  Though Wynne° should squeak to order.
In vain our tyrants then shall try
  To 'scape our martial law, sir;
In vain the trembling Speaker cry
  That "Strangers must withdraw," sir.

Copley° to hang offends no text;
  A rat is not a man, sir:
With schedules, and with tax bills next
  We'll bury pious Van°, sir.
The slaves who loved the Income Tax°,
  We'll crush by scores, like mites, sir,
And him, the wretch who freed the blacks°,
  And more enslaved the whites, sir.

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The peer shall dangle from his gate,
The bishop from his steeple,
Till all recanting, own, the State
Means nothing but the People.
We'll fix the church's revenues
On Apostolic basis,
One coat, one scrip, one pair of shoes°
Shall pay their strange grimaces.

We'll strap the bar's deluding train
In their own darling halter,
And with his big church Bible brain
The parson at the altar.
Hail glorious hour, when fair Reform
Shall bless our longing nation,
And Hunt° receive commands to form
A new administration.

Carlisle° shall sit enthroned, where sat
Our Cranmer° and our Secker°;
And Watson° show his snow-white hat
In England's rich Exchequer.
The breast of Thistlewood° shall wear
Our Wellesley's° star and sash, man:
And many a mausoleum fair
Shall rise to honest Cashman°.

Then, then beneath the nine-tailed cat
Shall they who used it writhe, sir;
And curates lean, and rectors fat,
Shall dig the ground they tithe, sir.

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Down with your Bayleys°, and your Bests°,
Your Giffords°, and your Gurneys°:
We'll clear the island of the pests,
Which mortals name attorneys.

Down with your sheriffs, and your mayors,
Your registrars, and proctors,
We'll live without the lawyer's cares,
And die without the doctor's.
No discontented fair shall pout
To see her spouse so stupid;
We'll tread the torch of Hymen° out,
And live content with Cupid°.

Then, when the high-born and the great
Are humbled to our level,
On all the wealth of Church and State,
Like aldermen, we'll revel.
We'll live when hushed the battle's din,
In smoking and in cards, sir,
In drinking unexcised° gin,
And wooing fair Poissardes°, sir.

THE BATTLE OF MONCONTOUR

1824

Oh, weep for Moncontour°! Oh! weep for the hour,
When the children of darkness and evil had power,
When the horsemen of Valois triumphantly trod
On the bosoms that bled for their rights and their God.

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Oh, weep for Moncontour! Oh! weep for the slain,
Who for faith and for freedom lay slaughtered in vain;
Oh, weep for the living, who linger to bear
The renegade's shame, or the exile's despair.

One look, one last look, to our cots and our towers,
To the rows of our vines, and the beds of our flowers,
To the church where the bones of our fathers decayed,
Where we fondly had dreamed that our own would be laid.

Alas! we must leave thee, dear desolate home,
To the spearmen of Uri°, the shavelings of Rome,
To the serpent of Florence, the vulture of Spain,
To the pride of Anjou, and the guile of Lorraine.

Farewell to thy fountains, farewell to thy shades,
To the song of thy youths, and the dance of thy maids,
To the breath of thy gardens, the hum of thy bees,
And the long waving line of the blue Pyrenees.

Farewell, and for ever. The priest and the slave
May rule in the halls of the free and the brave.
Our hearths we abandon; our lands we resign;
But, Father, we kneel to no altar but thine.

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SERMON IN A CHURCHYARD

1825

LET pious Damon take his seat,
With mincing step and languid smile,
And scatter from his 'kerchief sweet,
Sabæan odors o'er the aisle;
And spread his little jewelled hand,
And smile round all the parish beauties,
And pat his curls, and smooth his band,
Meet prelude to his saintly duties.

Let the thronged audience press and stare,
Let stifled maidens ply the fan,
Admire his doctrines, and his hair,
And whisper, "What a good young man!"
While he explains what seems most clear,
So clearly that it seems perplexed,
I'll stay and read my sermon here;
And skulls, and bones, shall be the text.

Art thou the jilted dupe of fame?
Dost thou with jealous anger pine
Whene'er she sounds some other name,
With fonder emphasis than thine?
To thee I preach; draw near; attend!
Look on these bones, thou fool, and see
Where all her scorns and favors end,
What Byron is, and thou must be.

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Dost thou revere, or praise, or trust
  Some clod like those that here we spurn;
Some thing that sprang like thee from dust,
  And shall like thee to dust return?
Dost thou rate statesmen, heroes, wits,
  At one sear leaf or wandering feather?
Behold the black, damp, narrow pits,
  Where they and thou must lie together.

Dost thou beneath the smile or frown
  Of some vain woman bend thy knee?
Here take thy stand, and trample down
  Things that were once as fair as she.
Here rave of her ten thousand graces,
  Bosom, and lip, and eye, and chin,
While, as in scorn, the fleshless faces
  Of Hamiltons° and Waldegraves° grin.

Whate'er thy losses or thy gains,
  Whate'er thy projects or thy fears,
Whate'er the joys, whate'er the pains,
  That prompt thy baby smiles and tears,
Come to my school, and thou shalt learn,
  In one short hour of placid thought,
A stoicism, more deep, more stern,
  Than ever Zeno's° porch hath taught.

The plots and feats of those that press
  To seize on titles, wealth, or power,
Shall seem to thee a game of chess,
  Devised to pass a tedious hour.

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What matters it to him who fights
For shows of unsubstantial good,
Whether his Kings, and Queens, and Knights,
Be things of flesh, or things of wood?

We check, and take; exult, and fret;
Our plans extend, our passions rise,
Till in our ardor we forget
How worthless is the victor's prize.
Soon fades the spell, soon comes the night:
Say will it not be then the same,
Whether we played the black or white,
Whether we lost or won the game?

Dost thou among these hillocks stray,
O'er some dear idol's tomb to moan?
Know that thy foot is on the clay
Of hearts once wretched as thy own.
How many a father's anxious schemes,
How many rapturous thoughts of lovers,
How many a mother's cherished dreams,
The swelling turf before thee covers!

Here for the living, and the dead,
The weepers and the friends they weep,
Hath been ordained the same cold bed,
The same dark night, the same long sleep;
Why shouldest thou writhe, and sob, and rave
O'er those with whom thou soon must be?
Death his own sting shall cure — the grave
Shall vanquish its own victory.

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Here learn that all the griefs and joys,
Which now torment, which now beguile,
Are children's hurts, and children's toys,
Scarce worthy of one bitter smile.
Here learn that pulpit, throne, and press,
Sword, sceptre, lyre, alike are frail,
That science is a blind man's guess,
And History a nurse's tale.

Here learn that glory and disgrace,
Wisdom and folly, pass away,
That mirth hath its appointed space,
That sorrow is but for a day;
That all we love, and all we hate,
That all we hope, and all we fear,
Each mood of mind, each turn of fate,
Must end in dust and silence here.

TRANSLATION FROM A. V. ARNAULT°

FABLES: LIVRE V. FABLE 16

1826

"THOU poor leaf, so sear and frail,
Sport of every wanton gale,
Whence, and whither, dost thou fly,
Through this bleak autumnal sky?"
"On a noble oak I grew,
Green, and broad, and fair to view;
But the Monarch of the shade
By the tempest low was laid.

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From that time, I wander o'er
Wood, and valley, hill, and moor,
Whereso'er the wind is blowing,
Nothing caring, nothing knowing.
Thither go I, whither goes,
Glory's laurel, Beauty's rose."

——— De ta tige détachée,
Pauvre feuille desséchée
Où vas-tu ? — Je n'en sais rien.
L'orage a frappé le chêne
Qui seul était mon soutien.
De son inconstante haleine,
Le zéphyr ou l'aquilon
De puis ce jour me promène
De la forêt à la plaine,
De la montagne au vallon.
Je vais où vent me mène
Sans me plaindre ou m'effrayer,
Je vais où va toute chose
Où va la feuille de rose
Et la feuille de laurier.

DIES IRÆ°

1826

On that great, that awful day,
This vain world shall pass away.
Thus the sibyl° sang of old,
Thus hath holy David told.

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There shall be a deadly fear
When the Avenger shall appear,
And unveiled before his eye
All the works of man shall lie.
Hark! to the great trumpet's tones
Pealing o'er the place of bones:
Hark! it waketh from their bed
All the nations of the dead,—
In a countless throng to meet,
At the eternal judgment seat.
Nature sickens with dismay,
Death may not retain its prey;
And before the Maker stand
All the creatures of his hand.
The great book shall be unfurled,
Whereby God shall judge the world:
What was distant shall be near,
What was hidden shall be clear.
To what shelter shall I fly?
To what guardian shall I cry?
Oh, in that destroying hour,
Source of goodness, Source of power,
Show thou, of thine own free grace,
Help unto a helpless race.
Though I plead not at thy throne
Aught that I for thee have done,
Do not thou unmindful be,
Of what thou hast borne for me:
Of the wandering, of the scorn,
Of the scourge, and of the thorn.
Jesus, hast *thou* borne the pain,
And hath all been borne in vain?
Shall thy vengeance smite the head
For whose ransom thou hast bled?

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Thou, whose dying blessing gave
Glory to a guilty slave:
Thou, who from the crew unclean
Didst release the Magdalene°:
Shall not mercy vast and free,
Evermore be found in thee?
Father, turn on me thine eyes,
See my blushes, hear my cries;
Faint though be the cries I make,
Save me, for thy mercy's sake,
From the worm, and from the fire,
From the torments of thine ire.
Fold me with the sheep that stand
Pure and safe at thy right hand.
Hear thy guilty child implore thee,
Rolling in the dust before thee.
Oh the horrors of that day!
When this frame of sinful clay,
Starting from its burial place,
Must behold thee face to face.
Hear and pity, hear and aid,
Spare the creatures thou hast made.
Mercy, mercy, save, forgive,
Oh, who shall look on thee and live?

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THE MARRIAGE OF TIRZAH AND AHIRAD

1827

GENESIS VI. 3

IT is the dead of night:
Yet more than noonday light
Beams far and wide from many a gorgeous hall.
Unnumbered harps are tinkling,
Unnumbered lamps are twinkling,
In the great city of the fourfold wall.
By the brazen castle's moat,
The sentry hums a livelier note.
The ship-boy chaunts a shriller lay
From the galleys in the bay.
Shout, and laugh, and hurrying feet
Sound from mart and square and street,
From the breezy laurel shades;
From the granite colonnades,
From the golden statue's base,
From the stately market-place,
Where, upreared by captive hands,
The great Tower of Triumph° stands,
All its pillars in a blaze
With the many-colored rays,
Which lanthorns of ten thousand dyes
Shed on ten thousand panoplies.
But closest is the throng,
And loudest is the song,

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In that sweet garden by the river's side,
  The abyss of myrtle bowers,
  The wilderness of flowers,
Where Cain° hath built the palace of his pride.
  Such palace ne'er shall be again
  Among the dwindling race of men°.
From all its three-score gates the light
  Of gold and steel afar was thrown;
Two hundred cubits rose in height
  The outer wall of polished stone.
  On the top was ample space
  For a gallant chariot race.
  Near either parapet a bed
  Of the richest mould was spread,
Where amidst flowers of every scent and hue
Rich orange trees, and palms, and giant cedars grew.

  In the mansion's public court
  All is revel, song, and sport;
For there, till morn shall tint the east,
Menials and guards prolong the feast.
The boards with painted vessels shine;
The marble cisterns foam with wine.
A hundred dancing girls are there
With zoneless waists and streaming hair;
And countless eyes with ardor gaze,
  And countless hands the measure beat,
As mix and part in amorous maze
  Those floating arms and bounding feet.
But none of all the race of Cain,
  Save those whom he hath deigned to grace
With yellow robe and sapphire chain,
  May pass beyond that outer space.

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For now within the painted hall
The Firstborn keeps high festival.
Before the glittering valves all night
Their post the chosen captains hold.
Above the portal's stately height
The legend flames in lamps of gold:
"In life united and in death
May Tirzah and Ahirad be,
The bravest he of all the sons of Seth°,
Of all the house of Cain the loveliest she."

Through all the climates of the earth
This night is given to festal mirth.
The long continued war is ended.
The long divided lines are blended.
Ahirad's bow shall now no more
Make fat the wolves with kindred gore.
The vultures shall expect in vain
Their banquet from the sword of Cain.
Without a guard the herds and flocks
Along the frontier moors and rocks
From eve to morn may roam;
Nor shriek, nor shout, nor reddened sky,
Shall warn the startled hind to fly
From his beloved home.
Nor to the pier shall burghers crowd
With straining necks and faces pale,
And think that in each flitting cloud
They see a hostile sail.
The peasant without fear shall guide
Down smooth canal or river wide
His painted bark of cane,
Fraught, for some proud bazaar's arcades,

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With chestnuts from his native shades,
And wine, and milk, and grain.
Search round the peopled globe to-night,
Explore each continent and isle,
There is no door without a light,
No face without a smile.
The noblest chiefs of either race,
From north and south, from west and east,
Crowd to the painted hall to grace
The pomp of that atoning feast.
With widening eyes and laboring breath
Stand the fair-haired sons of Seth,
As bursts upon their dazzled sight
The endless avenue of light,
The bowers of tulip, rose, and palm,
The thousand cressets fed with balm,
The silken vests, the boards piled high
With amber, gold, and ivory,
The crystal founts whence sparkling flow
The richest wines o'er beds of snow,
The walls where blaze in living dyes
The king's three hundred victories.
The heralds point the fitting seat
To every guest in order meet,
And place the highest in degree
Nearest th' imperial canopy.
Beneath its broad and gorgeous fold,
With naked swords and shields of gold,
Stood the seven princes of the tribes of Nod°.
Upon an ermine carpet lay
Two tiger cubs in furious play,
Beneath the emerald throne where sat the signed of God°.

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Over that ample forehead white
  The thousandth year returneth.
Still, on its commanding height,
With a fierce and blood-red light,
  The fiery token burneth°.
Wheresoe'er that mystic star
Blazeth in the van of war,
  Back recoil before its ray
Shield and banner, bow and spear,
  Maddened horses break away
From the trembling charioteer.
The fear of that stern king doth lie
On all that live beneath the sky;
All shrink before the mark of his despair,
The seal of that great curse which he alone can bear°.
Blazing in pearls and diamonds' sheen.
  Tirzah, the young Ahirad's bride,
Of humankind the destined queen,
  Sits by her great forefather's side.
The jetty curls, the forehead high,
  The swanlike neck, the eagle face,
The glowing cheek, the rich dark eye,
  Proclaim her of the elder race.
With flowing locks of auburn hue,
And features smooth and eye of blue,
  Timid in love as brave in arms,
The gentle heir of Seth askance
Snatches a bashful, ardent glance
  At her majestic charms;
Blest when across that brow high musing flashes
  A deeper tint of rose,
Thrice blest when from beneath the silken lashes
  Of her proud eye she throws

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The smile of blended fondness and disdain
Which marks the daughters of the house of Cain.

All hearts are light around the hall,
Save his who is the lord of all.
The painted roofs, the attendant train,
The lights, the banquet, all are vain.
He sees them not. His fancy strays
To other scenes and other days.
A cot by a lone forest's edge,
A fountain murmuring through the trees,
A garden with a wildflower hedge,
Whence sounds the music of the bees,
A little flock of sheep at rest
Upon a mountain's swarthy breast.
On his rude spade he seems to lean
Beside the well remembered stone,
Rejoicing o'er the promise green
Of the first harvest man hath sown.
He sees his mother's tears;
His father's voice he hears,
Kind as when first it praised his youthful skill.
And soon a seraph-child,
In boyish rapture wild,
With a light crook comes bounding from the hill,
Kisses his hands, and strokes his face,
And nestles close in his embrace.
In his adamantine eye
None might discern his agony;
But they who had grown hoary next his side,
And read his stern dark face with deepest skill,
Could trace strange meanings in that lip of pride,
Which for one moment quivered and was still.

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No time for them to mark or him to feel
Those inward stings; for clarion, flute, and lyre,
And the rich voices of a countless quire,
Burst on the ear in one triumphant peal.
In breathless transport sits the admiring throng,
As sink and swell the notes of Jubal's lofty song.

"Sound the timbrel, strike the lyre,
Wake the trumpet's blast of fire,
Till the gilded arches ring.
Empire, victory, and fame,
Be ascribed unto the name
Of our father and our king.
Of the deeds which he hath done,
Of the spoils which he hath won,
Let his grateful children sing.

"When the deadly fight was fought,
When the great revenge was wrought,
When on the slaughtered victims lay
The minion stiff and cold as they,
Doomed to exile, sealed with flame,
From the west the wanderer came.
Six score years and six he strayed
A hunter through the forest shade.
The lion's shaggy jaws he tore,
To earth he smote the foaming boar,
He crushed the dragon's fiery crest,
And scaled the condor's dizzy nest;
Till hardy sons and daughters fair
Increased around his woodland lair.

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Then his victorious bow unstrung
On the great bison's horn he hung.
Giraffe and elk he left to hold
The wilderness of boughs in peace,
And trained his youth to pen the fold,
To press the cream, and weave the fleece.
As shrunk the streamlet in its bed,
As black and scant the herbage grew,
O'er endless plains his flocks he led
Still to new brooks and pastures new.
So strayed he till the white pavilions
Of his camp were told by millions,
Till his children's households seven
Were numerous as the stars of heaven.
Then he bade us rove no more;
And in the place that pleased him best,
On the great river's fertile shore,
He fixed the city of his rest.
He taught us then to bind the sheaves,
To strain the palm's delicious milk,
And from the dark green mulberry leaves
To cull the filmy silk.
Then first from straw-built mansions roamed
O'er flower-beds trim the skilful bees;
Then first the purple wine-vats foamed
Around the laughing peasant's knees;
And olive-yards, and orchards green,
O'er all the hills of Nod were seen.

"Of our father and our king
Let his grateful children sing.
From him our race its being draws,
His are our arts, and his our laws.

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Like himself he bade us be,
Proud and brave, and fierce, and free.
True, through every turn of fate,
In our friendship and our hate.
Calm to watch, yet prompt to dare;
Quick to feel, yet firm to bear;
Only timid, only weak,
Before sweet woman's eye and cheek.
We will not serve, we will not know,
The God who is our father's foe.
In our proud cities to his name
No temples rise, no altars flame.
Our flocks of sheep, our groves of spice,
To him afford no sacrifice.
Enough that once the House of Cain
Hath courted with oblation vain
The sullen power above.°
Henceforth we bear the yoke no more;
The only gods whom we adore
Are glory, vengeance, love.

"Of our father and our king
Let his grateful children sing.
What eye of living thing may brook
On his blazing brow to look?
What might of living thing may stand
Against the strength of his right hand?
First he led his armies forth
Against the Mammoths of the north,
What time they wasted in their pride
Pasture and vineyard far and wide.
Then the White River's icy flood
Was thawed with fire and dyed with blood,

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And heard for many a league the sound
Of the pine forests blazing round,
And the death-howl and trampling din
Of the gigantic herd within.
From the surging sea of flame
Forth the tortured monsters came;
As of breakers on the shore
Was their onset and their roar;
As the cedar-trees of God
Stood the stately ranks of Nod.
One long night and one short day
The sword was lifted up to slay.
Then marched the firstborn and his sons
O'er the white ashes of the wood,
And counted of that savage brood
Nine times nine thousand skeletons.

"On the snow with carnage red
The wood is piled, the skins are spread.
A thousand fires illume the sky;
Round each a hundred warriors lie.
But, long ere half the night was spent,
Forth thundered from the golden tent
The rousing voice of Cain.
A thousand trumps in answer rang,
And fast to arms the warriors sprang
O'er all the frozen plain.
A herald from the wealthy bay
Hath come with tidings of dismay.
From the western ocean's coast
Seth hath led a countless host,
And vows to slay with fire and sword
All who call not on the Lord.

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His archers hold the mountain forts;
His light armed ships blockade the ports;
  His horsemen tread the harvest down.
On twelve proud bridges he hath passed
The river dark with many a mast,
And pitched his mighty camp at last
  Before the imperial town.

"On the south and on the west,
Closely was the city prest.
Before us lay the hostile powers.
The breach was wide between the towers.
Pulse and meal within were sold
For a double weight of gold.
Our mighty father had gone forth
Two hundred marches to the north.
Yet in that extreme of ill
We stoutly kept his city still;
And swore beneath his royal wall,
Like his true sons to fight and fall.

"Hark, hark, to gong and horn,
Clarion, and fife, and drum,
The morn, the fortieth morn,
Fixed for the great assault is come.
Between the camp and city spreads
A waving sea of helmed heads.
From the royal car of Seth
Was hung the blood-red flag of death:
  At sight of that thrice-hallowed sign
Wide flew at once each banner's fold;
The captains clashed their arms of gold;
The war cry of Elohim° rolled

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Far down their endless line.
On the northern hills afar
Pealed an answering note of war.
Soon the dust in whirlwinds driven,
Rushed across the northern heaven.
Beneath its shroud came thick and loud
The tramp as of a countless crowd;
And at intervals were seen
Lance and hauberk glancing sheen;
And at intervals were heard
Charger's neigh and battle word.

"Oh what a rapturous cry
From all the city's thousand spires arose,
With what a look the hollow eye
Of the lean watchman glared upon the foes,
With what a yell of joy the mother pressed
The moaning baby to her withered breast;
When through the swarthy cloud that veiled the plain
Burst on his children's sight the flaming brow of Cain!"

There paused perforce that noble song
For from all the joyous throng,
Burst forth a rapturous shout which drowned
Singer's voice and trumpet's sound.
Thrice that stormy clamor fell,
Thrice rose again with mightier swell.
The last and loudest roar of all
Had died along the painted wall.
The crowd was hushed; the minstrel train
Prepared to strike the chords again;
When on each ear distinctly smote

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A low and wild and wailing note.
It moans again. In mute amaze
Menials, and guests, and harpers gaze.
They look above, beneath, around,
No shape doth own that mournful sound.
It comes not from the tuneful quire;
It comes not from the feasting peers;
There is no tone of earthly lyre
So soft, so sad, so full of tears.
Then a strange horror came on all
Who sat at that high festival.
The far famed harp, the harp of gold,
Dropped from Jubal's° trembling hold.
Frantic with dismay the bride
Clung to her Ahirad's side.
And the corpse-like hue of dread
Ahirad's haughty face o'erspread.
Yet not even in that agony of awe
Did the young leader of the fair-haired race
From Tirzah's shuddering grasp his hand withdraw,
Or turn his eyes from Tirzah's livid face.
The tigers to their lord retreat,
And crouch and whine beneath his feet.
Prone sink to earth the golden shielded seven.
All hearts are cowed save his alone
Who sits upon the emerald throne;
For he hath heard Elohim speak from heaven.
Still thunders in his ear the peal;
Still blazes on his front the seal:
And on the soul of the proud king
No terror of created thing
From sky, or earth, or hell, hath power
Since that unutterable hour.

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He rose to speak, but paused, and listening stood,
Not daunted, but in sad and curious mood,
With knitted brow, and searching eye of fire.
A deathlike silence sank on all around,
And through the boundless space was heard no sound,
Save the soft tones of that mysterious lyre.
Broken, faint, and low,
At first the numbers flow.
Louder, deeper, quicker, still
Into one fierce peal they swell,
And the echoing palace fill
With a strange funereal yell.
A voice° comes forth. But what, or where?
On the earth, or in the air?
Like the midnight winds that blow
Round a lone cottage in the snow,
With howling swell and sighing fall,
It wails along the trophied hall.
In such a wild and dreary moan°
The watches of the Seraphim°
Poured out all night their plaintive hymn
Before the eternal throne.
Then, when from many a heavenly eye
Drops as of earthly pity fell
For her who had aspired too high,
For him who loved too well;
When, stunned by grief, the gentle pair
From the nuptial garden fair,
Linked in a sorrowful caress,
Strayed through the untrodden wilderness;
And close behind their footsteps came
The desolating sword of flame,
And drooped the cedared alley's pride,
And fountains shrank, and roses died.

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"Rejoice, O Son of God, rejoice,"
Sang that melancholy voice,
"Rejoice, the maid is fair to see;
The bower is decked for her and thee;
The ivory lamps around it throw
A soft and pure and mellow glow.
Where'er the chastened lustre falls
On roof or cornice, floor or walls,
Woven of pink and rose appear
Such words as love delights to hear.
The breath of myrrh, the lute's soft sound,
Float through the moonlight galleries round,
O'er beds of violet and through groves of spice.
Lead thy proud bride into the nuptial bower;
For thou hast bought her with a fearful price,
And she hath dowered thee with a fearful dower.
The price is life. The dower is death.
Accursed loss! Accursed gain!
For her thou givest the blessedness of Seth,
And to thine arms she brings the curse of Cain.
Round the dark curtains of the fiery throne
Pauses awhile the voice of sacred song:
From all the angelic ranks goes forth a groan,
'How long, O Lord, how long?'
The still small voice makes answer, 'Wait and see,
O sons of glory, what the end shall be.'

"But, in the outer darkness of the place,
Where God hath shown his power without his grace,
Is laughter and the sound of glad acclaim,
Loud as when, on wings of fire,
Fulfilled of his malign desire,
From Paradise the conquering serpent came.

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The giant ruler of the morning star
From off his fiery bed
Lifts high his stately head,
Which Michael's° sword hath marked with many a scar.
At his voice the pit of hell
Answers with a joyous yell,
And flings her dusky portals wide
For the bridegroom and the bride.

"But louder still shall be the din
In the halls of Death and Sin,
When the full measure runneth o'er
When mercy can endure no more,
When he who vainly proffers grace,
Comes in his fury to deface
The fair creation of his hand;
When from the heaven streams down amain
For forty days the sheeted rain;
And from his ancient barriers free,
With a deafening roar the sea
Comes foaming up the land.
Mother, cast thy babe aside:
Bridegroom, quit thy virgin bride:
Brother, pass thy brother by:
'Tis for life, for life, ye fly.
Along the drear horizon raves
The swift advancing line of waves.
On, on, their frothy crests appear
Each moment nearer, and more near.
Urge the dromedary's speed;
Spur to death the reeling steed;
If perchance ye yet may gain
The mountains that o'erhang the plain.

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"O thou haughty land of Nod,
Hear the sentence of thy God.
Thou hast said 'Of all the hills
Whence, after autumn rains, the rills
In silver trickle down,
The fairest is that mountain white
Which intercepts the morning light
From Cain's imperial town.
On its first and gentlest swell
Are pleasant halls where nobles dwell;
And marble porticoes are seen
Peeping through terraced gardens green.
Above are olives, palms, and vines;
And higher yet the dark blue pines;
And highest on the summit shines
The crest of everlasting ice.
Here let the God of Abel own
That human art hath wonders shown
Beyond his boasted paradise.'

"Therefore on that proud mountain's crown
Thy few surviving sons and daughters
Shall see their latest sun go down
Upon a boundless waste of waters.
None salutes and none replies;
None heaves a groan or breathes a prayer;
They crouch on earth with tearless eyes,
And clenched hands, and bristling hair.
The rain pours on: no star illumes
The blackness of the roaring sky.
And each successive billow booms
Nigher still and still more nigh.

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And now upon the howling blast
The wreaths of spray come thick and fast;
And a great billow by the tempest curled
  Falls with a thundering crash; and all is o'er.
And what is left of all this glorious world?
  A sky without a beam, a sea without a shore.

"Oh thou fair land, where from their starry home
Cherub and seraph oft delight to roam,
Thou city of the thousand towers,
  Thou palace of the golden stairs,
Ye gardens of perennial flowers,
  Ye moted gates, ye breezy squares;
Ye parks amidst whose branches high
  Oft peers the squirrel's sparkling eye;
Ye vineyards, in whose trellised shade
Pipes many a youth to many a maid;
Ye ports where rides the gallant ship;
  Ye marts where wealthy burghers meet;
Ye dark green lanes which know the trip
  Of woman's conscious feet;
Ye grassy meads where, when the day is done,
The shepherd pens his fold;
Ye purple moors on which the setting sun
  Leaves a rich fringe of gold;
Ye wintry deserts where the larches grow;
Ye mountains on whose everlasting snow
  No human foot hath trod;
Many a fathom shall ye sleep
Beneath the gray and endless deep,
In the great day of the revenge of God."

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THE COUNTRY CLERGYMAN'S TRIP TO CAMBRIDGE

AN ELECTION BALLAD

1827

As I sat down to breakfast in state,
  At my living of Tithing-cum-Boring,
With Betty beside me to wait,
  Came a rap that almost beat the door in.
I laid down my basin of tea,
  And Betty ceased spreading the toast,
"As sure as a gun, sir," said she,
  "That must be the knock of the post."

A letter — and free — bring it here —
  I have no correspondent who franks.
No! Yes! Can it be? Why, my dear,
  'Tis our glorious, our Protestant Bankes.
"Dear sir, as I know you desire
  That the Church should receive due protection,
I humbly presume to require
  Your aid at the Cambridge election.

"It has lately been brought to my knowledge,
  That the Ministers fully design
To suppress each cathedral and college,
  And eject every learned divine.

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To assist this detestable scheme
Three nuncios from Rome are come over;
They left Calais on Monday by steam,
And landed to dinner at Dover.

"An army of grim Cordeliers°,
Well furnished with relics and vermin,
Will follow, Lord Westmoreland° fears,
To effect what their chiefs may determine.
Lollard's° bower, good authorities say,
Is again fitting up for a prison;
And a wood-merchant told me to-day
'Tis a wonder how faggots have risen.

"The finance scheme of Canning° contains
A new Easter-offering tax;
And he means to devote all the gains
To a bounty on thumb-screws and racks.
Your living, so neat and compact —
Pray, don't let the news give you pain! —
Is promised, I know for a fact,
To an olive-faced Padre° from Spain."

I read, and I felt my heart bleed,
Sore wounded with horror and pity;
So I flew, with all possible speed,
To our Protestant champion's committee.
True gentlemen, kind and well-bred!
No fleering! no distance! no scorn!
They asked after my wife who is dead,
And my children who never were born.

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They then, like high-principled Tories,
  Called our Sovereign unjust and unsteady,
And assailed him with scandalous stories,
  Till the coach for the voters was ready.
That coach might be well called a casket
  Of learning and brotherly love:
There were parsons in boot and in basket;
  There were parsons below and above.

There were Sneaker and Griper, a pair
  Who stick to Lord Mulesby like leeches;
A smug chaplain of plausible air,
  Who writes my Lord Goslingham's speeches.
Dr. Buzz, who alone is a host,
  Who, with arguments weighty as lead,
Proves six times a week in the Post
  That flesh somehow differs from bread.

Dr. Nimrod, whose orthodox toes
  Are seldom withdrawn from the stirrup.
Dr. Humdrum, whose eloquence flows,
  Like droppings of sweet poppy syrup;
Dr. Rosygill puffing and fanning,
  And wiping away perspiration;
Dr. Humbug who proved Mr. Canning
  The beast in St. John's Revelation.

A layman can scarce form a notion
  Of our wonderful talk on the road;
Of the learning, the wit, and devotion,
  Which almost each syllable showed:

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Why divided allegiance agrees
So ill with our free constitution;
How Catholics swear as they please,
In hope of the priest's absolution;

How the Bishop of Norwich° had bartered
His faith for a legate's commission;
How Lyndhurst°, afraid to be martyr'd,
Had stooped to a base coalition;
How Papists are cased from compassion
By bigotry, stronger than steel;
How burning would soon come in fashion,
And how very bad it must feel.

We were all so much touched and excited
By a subject so direly sublime,
That the rules of politeness were slighted,
And we all of us talked at a time;
And in tones, which each moment grew louder,
Told how we should dress for the show,
And where we should fasten the powder,
And if we should bellow or no.

Thus from subject to subject we ran,
And the journey passed pleasantly o'er,
Till at last Dr. Humdrum began;
From that time I remember no more.
At Ware° he commenced his prelection
In the dullest of clerical drones;
And when next I regained recollection
We were rumbling o'er Trumpington° stones.

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SONG

1827

Oh, stay, Madonna! stay;
'Tis not the dawn of day
That marks the skies with yonder opal streak:
The stars in silence shine;
Then press thy lips to mine,
And rest upon my neck thy fervid cheek.

Oh, sleep, Madonna! sleep;
Leave me to watch and weep
O'er the sad memory of departed joys,
O'er hope's extinguished beam,
O'er fancy's vanished dream,
O'er all that nature gives and man destroys.

Oh, wake, Madonna! wake;
Even now the purple lake
Is dappled o'er with amber flakes of light;
A glow is on the hill;
And every trickling rill
In golden threads leaps down from yonder height.

Oh, fly, Madonna! fly,
Lest day and envy spy
What only love and night may safely know

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Fly, and tread softly, dear!
Lest those who hate us hear
The sounds of thy light footsteps as they go.

THE DELIVERANCE OF VIENNA

TRANSLATED FROM VINCENZIO DA FILICAIA

(Published in the "Winter's Wreath," Liverpool, 1828)

"Le corde d'oro elette," &c.

THE chords, the sacred chords of gold,
Strike, O Muse in measure bold;
And frame a sparkling wreath of joyous songs
For that great God to whom revenge belongs.
Who shall resist his might,
Who marshals for the fight
Earthquake and thunder, hurricane and flame?
He smote the haughty race
Of unbelieving Thrace°,
And turned their rage to fear, their pride to shame.
He looked in wrath from high,
Upon their vast array;
And, in the twinkling of an eye,
Tambour, and trump, and battle-cry,
And steeds, and turbaned infantry,
Passed like a dream away.
Such power defends the mansions of the just:
But, like a city without walls,
The grandeur of the mortal falls
Who glories in his strength, and makes not God his trust.

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The proud blasphemers thought all earth their own;
They deemed that soon the whirlwind of their ire
Would sweep down tower and palace, dome and spire,
The Christian altars and the Augustan throne°.
And soon, they cried, shall Austria bow
To the dust her lofty brow.
The princedoms of Almayne°
Shall wear the Phrygian° chain;
In humbler waves shall vassal Tiber roll;
And Rome a slave forlorn,
Her laurelled tresses shorn,
Shall feel our iron in her inmost soul.
Who shall bid the torrent stay?
Who shall bar the lightning's way?
Who arrest the advancing van
Of the fiery Ottoman°?

As the curling smoke-wreaths fly
When fresh breezes clear the sky,
Passed away each swelling boast
Of the misbelieving host.
From the Hebrus° rolling far
Came the murky cloud of war,
And in shower and tempest dread
Burst on Austria's 'fenceless head.
But not for vaunt or threat
Didst Thou, O Lord, forget
The flock so dearly bought, and loved so well.
Even in the very hour
Of guilty pride and power
Full on the circumcised Thy vengeance fell.
Then the fields were heaped with dead,
Then the streams with gore were red,

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And every bird of prey, and every beast,
From wood and cavern thronged to Thy great feast.

What terror seized the fiends obscene of Nile!
How wildly, in his place of doom beneath,
Arabia's lying prophet° gnashed his teeth,
And cursed his blighted hopes and wasted guile!
When, at the bidding of Thy sovereign might,
Flew on their destined path
Thy messengers of wrath,
Riding on storms and wrapped in deepest night.
The Phthian° mountains saw;
And quaked with mystic awe:
The proud Sultana of the Straits° bowed down
Her jewelled neck and her embattled crown.
The miscreants, as they raised their eyes
Glaring defiance on Thy skies,
Saw adverse winds and clouds display
The terrors of their black array; —
Saw each portentous star
Whose fiery aspect turned of yore to flight
The iron chariots of the Canaanite°
Gird its bright harness for a deadlier war.

Beneath Thy withering look
Their limbs with palsy shook;
Scattered on earth the crescent banners lay;
Trembled with panic fear
Sabre and targe and spear,
Through the proud armies of the rising day.
Faint was each heart, unnerved each hand;
And, if they strove to charge or stand,

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Their efforts were as vain
As his who, scared in feverish sleep
By evil dreams, essays to leap,
Then backward falls again.
With a crash of wild dismay,
Their ten thousand ranks gave way;
Fast they broke, and fast they fled;
Trampled, mangled, dying, dead,
Horse and horsemen mingled lay;
Till the mountains of the slain
Raised the valleys to the plain.
Be all the glory to Thy name divine!
The swords were ours; the arm, O Lord, was Thine.

Therefore to Thee, beneath whose footstool wait
The powers which erring man calls Chance and Fate,
To Thee who hast laid low
The pride of Europe's foe,
And taught Byzantium's° sullen lords to fear,
I pour my spirit out
In a triumphant shout,
And call all ages and all lands to hear.
Thou who evermore endurest,
Loftiest, mightiest, wisest, purest,
Thou whose will destroys or saves,
Dread of tyrants, hope of slaves,
The wreath of glory is from Thee,
And the red sword of victory.

There where exulting Danube's flood
Runs stained with Islam's° noblest blood
From that tremendous field,

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There where in mosque the tyrants met,
And from the crier's minaret
Unholy summons pealed,
Pure shrines and temples now shall be
Decked for a worship worthy Thee.
To Thee thy whole creation pays
With mystic sympathy its praise,
The air, the earth, the seas:
The day shines forth with livelier beam;
There is a smile upon the stream,
An anthem on the breeze.
Glory, they cry, to Him whose might
Hath turned the barbarous foe to flight,
Whose arm protects with power divine
The city of his favored line.
The caves, the woods, the rocks, repeat the sound;
The everlasting hills roll the long echoes round.

But, if Thy rescued church may dare
Still to besiege Thy Throne with prayer,
Sheathe not, we implore Thee, Lord,
Sheathe not Thy victorious sword.
Still Panonia° pines away,
Vassal of a double sway:
Still Thy servants groan in chains,
Still the race which hates Thee reigns:
Part the living from the dead:
Join the members to the head:
Snatch Thine own sheep from yon fell monster's hold;
Let one kind shepherd rule one undivided fold.

He is the victor, only he
Who reaps the fruits of victory.

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We conquered once in vain,
When foamed the Ionian waves with gore,
And heaped Lepanto's° stormy shore
With wrecks and Moslem° slain.
Yet wretched Cyprus never broke
The Syrian tyrant's iron yoke°.
Shall the twice vanquished foe
Again repeat his blow?
Shall Europe's sword be hung to rust in peace?
No — let the red-cross ranks
Of the triumphant Franks°
Bear swift deliverance to the shrines of Greece,
And in her inmost heart let Asia feel
The avenging plagues of Western fire and steel.

Oh God! for one short moment raise
The veil which hides those glorious days.
The flying foes I see Thee urge
Even to the river's headlong verge.

Close on their rear the loud uproar
Of fierce pursuit from Ister's° shore
Comes pealing on the wind;
The Rab's° wild waters are before,
The Christian sword behind.
Sons of perdition, speed your flight,
No earthly spear is in the rest;
No earthly champion leads to fight
The warriors of the West.
The Lord of Hosts asserts His old renown,
Scatters, and smites, and slays, and tramples down.
Fast, fast beyond what mortal tongue can say,

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Or mortal fancy dream,
He rushes on his prey:
Till, with the terrors of the wondrous theme
Bewildered and appalled, I cease to sing,
And close my dazzled eye, and rest my wearied wing.

THE LAST BUCCANEER

1839

The winds were yelling, the waves were swelling,
The sky was black and drear,
When the crew with eyes of flame brought the ship without a name
Alongside the last Buccaneer.

"Whence flies your sloop full sail before so fierce a gale,
When all others drive bare on the seas?
Say, come ye from the shore of the holy Salvador°,
Or the gulf of the rich Caribbees?"

"From a shore no search hath found, from a gulf no line can sound,
Without rudder or needle we steer;
Above, below, our bark, dies the sea-fowl and the shark,
As we fly by the last Buccaneer.

"To-night there shall be heard on the rocks of Cape de Verde°,
A loud crash, and a louder roar:

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And to-morrow shall the deep, with a heavy moaning, sweep
The corpses and wreck to the shore."

The stately ship of Clyde° securely now may ride,
In the breath of the citron shades;
And Severn's° towering mast securely now flies fast,
Through the sea of the balmy Trades°.

From St. Jago's° wealthy port, from Havannah's royal fort,
The seaman goes forth without fear;
For since that stormy night not a mortal hath had sight
Of the flag of the last Buccaneer.

EPITAPH ON A JACOBITE

1845

To my true king I offered free from stain
Courage and faith; vain faith, and courage vain.
For him, I threw lands, honors, wealth, away.
And one dear hope, that was more prized than they.
For him I languished in a foreign clime,
Gray-haired with sorrow in my manhood's prime;
Heard on Lavernia° Scargill's° whispering trees,
And pined by Arno° for my lovelier Tees°;
Beheld each night my home in fevered sleep,
Each morning started from the dream to weep;
Till God, who saw me tried too sorely, gave
The resting place I asked, an early grave.

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Oh thou, whom chance leads to this nameless stone,
From that proud country which was once mine own,
By those white cliffs I never more must see,
By that dear language which I spake like thee,
Forget all feuds, and shed one English tear
O'er English dust. A broken heart lies here.

LINES WRITTEN ON THE NIGHT OF THE THIRTIETH OF JULY, 1847

AT THE CLOSE OF AN UNSUCCESSFUL CONTEST FOR EDINBURGH

THE day of tumult, strife, defeat, was o'er;
Worn out with toil, and noise, and scorn, and spleen,
I slumbered, and in slumber saw once more
A room in an old mansion, long unseen.

That room, methought, was curtained from the light;
Yet through the curtains shone the moon's cold ray
Full on a cradle, where, in linen white,
Sleeping life's first soft sleep, an infant lay.

Pale flickered on the hearth the dying flame,
And all was silent in that ancient hall,
Save when by fits on the low night-wind came
The murmur of the distant waterfall.

And lo! the fairy queens who rule our birth
Drew nigh to speak the new-born baby's doom:

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With noiseless step, which left no trace on earth,
From gloom they came and vanished into gloom.

Not deigning on the boy a glance to cast
Swept careless by the gorgeous Queen of Gain;
More scornful still, the Queen of Fashion passed,
With mincing gait and sneer of cold disdain.

The Queen of Power tossed high her jewelled head,
And o'er her shoulder threw a wrathful frown;
The Queen of Pleasure on the pillow shed
Scarce one stray rose-leaf from her fragrant crown.

Still Fay in long procession followed Fay;
And still the little couch remained unblest:
But, when those wayward sprites had passed away,
Came One, the last, the mightiest, and the best.

Oh glorious lady, with the eyes of light
And laurels clustering round thy lofty brow,
Who by the cradle's side didst watch that night,
Warbling a sweet, strange music, who wast thou?

"Yes, darling; let them go;" so ran the strain:
"Yes; let them go, gain, fashion, pleasure, power,
And all the busy elves to whose domain
Belongs the nether sphere, the fleeting hour.

"Without one envious sigh, one anxious scheme,
The nether sphere, the fleeting hour resign.
Mine is the world of thought, the world of dream,
Mine all the past, and all the future mine.

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"Fortune, that lays in sport the mighty low,
Age, that to penance turns the joys of youth,
Shall leave untouched the gifts which I bestow,
The sense of beauty and the thirst of truth.

"Of the fair brotherhood who share my grace,
I, from thy natal day, pronounce thee free;
And, if for some I keep a nobler place,
I keep for none a happier than for thee.

"There are who, while to vulgar eyes they seem
Of all my bounties largely to partake,
Of me as of some rival's handmaid deem,
And court me but for gain's, power's, fashion's sake.

"To such, though deep their lore, though wide their fame,
Shall my great mysteries be all unknown:
But thou, through good and evil, praise and blame,
Wilt not thou love me for myself alone?

"Yes; thou wilt love me with exceeding love;
And I will tenfold all that love repay,
Still smiling, though the tender may reprove,
Still faithful, though the trusted may betray.

"For aye mine emblem was, and aye shall be,
The ever-during plant whose bough I wear,
Brightest and greenest then, when every tree
That blossoms in the light of Time is bare.

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"In the dark hour of shame, I deigned to stand
Before the frowning peers at Bacon's° side:
On a far shore I smoothed with tender hand,
Through months of pain, the sleepless bed of Hyde°;

"I brought the wise and brave of ancient days
To cheer the cell where Raleigh° pined alone:
I lighted Milton's darkness° with the blaze
Of the bright ranks that guard the eternal throne.

"And even so, my child, it is my pleasure
That thou not then alone shouldst feel me nigh,
When, in domestic bliss and studious leisure,
Thy weeks uncounted come, uncounted fly;

"Not then alone, when myriads, closely pressed
Around thy car, the shout of triumph raise;
Nor when, in gilded drawing rooms, thy breast
Swells at the sweeter sound of woman's praise.

"No: when on restless night dawns cheerless morrow,
When weary soul and wasting body pine,
Thine am I still, in danger, sickness, sorrow,
In conflict, obloquy, want, exile, thine;

"Thine, where on mountain waves the snowbirds scream,
Where more than Thule's° winter barbs the breeze,
Where scarce, through lowering clouds, one sickly gleam
Lights the drear May-day of Antarctic seas:

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"Thine, when around thy litter's track all day
White sandhills shall reflect the blinding glare;
Thine, when, through forests breathing death, thy way
All night shall wind by many a tiger's lair;

"Thine most, when friends turn pale, when traitors fly,
When, hard beset, thy spirit, justly proud,
For truth, peace, freedom, mercy, dares defy
A sullen priesthood and a raving crowd.

"Amidst the din of all things fell and vile,
Hate's yell and envy's hiss, and folly's bray,
Remember me; and with an unforced smile
See riches, baubles, flatterers, pass away.

"Yes: they will pass away; nor deem it strange:
They come and go, as comes and goes the sea:
And let them come and go: thou, through all change,
Fix thy firm gaze on virtue and on me."

PARAPHRASE OF A PASSAGE IN THE CHRONICLE OF THE MONK OF ST. GALL

1856

[In the summer of 1856, the author travelled with a friend through Lombardy. As they were on the road between Novara and Milan, they were conversing on the subject of the legends relating to that country. The author remarked to his companion that Mr. Panizzi, in the Essay on the Romantic Narrative Poetry of the

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Italians, prefixed to his edition of Bojardo, had pointed out an instance of the conversion of ballad poetry into prose narrative which strongly confirmed the theory of Perizonius and Niebuhr, upon which "The Lays of Ancient Rome" are founded; and, after repeating an extract which Mr. Panizzi has given from the chronicle of "The Monk of St. Gall," he proceeded to frame a metrical paraphrase. The note in Mr. Panizzi's work (vol. i. p. 123, note *b*) is here copied verbatim.]

"The monk says that Oger was with Desiderius, King of Lombardy, watching the advance of Charlemagne's army. The king often asked Oger where was Charlemagne. Quando videris, inquit, segetem campis inhorrescere, ferreum Padum et Ticinum marinis fluctibus ferro nigrantibus muros civitatis inundantes, tunc est spes Caroli venientis. His nedum expletis primum ad occasum Circino vel Borea cœpit apparere, quasi nubes tenebrosa, quæ diem clarissimam horrentes convertit in umbras. Sed propiante Imperatore, ex armorum splendore, dies omni nocte tenebrosior oborta est inclusis. Tunc visus est ipse ferrus Carolus ferrea galea cristatus, ferreis manicis armillatus, &c. &c. His igitur, quæ ego balbus et edentulus, non ut debui circuitu tardiore diutius explicare tentavi, veridicus speculator Oggerus celerrimo visu contuitus dixit ad Desiderium: Ecce, habes quem tantopere perquisisti. Et hæc dicens, pene exanimis cecidit. — MONACH. SANGAL. *de Reb. Bel. Caroli Magni.* lib. ii. § xxvi. Is this not evidently taken from poetical effusions?"

PARAPHRASE

To Oggier° spake King Didier°:
"When cometh Charlemagne°?
We looked for him in harvest:
We looked for him in rain.
Crops are reaped; and floods are past;
And still he is not here.
Some token show, that we may know
That Charlemagne is near."

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Then to the King made answer
Oggier, the christened Dane:
"When stands the iron harvest,
Ripe on the Lombard° plain,
That stiff harvest which is reaped
With sword of knight and peer,
Then by that sign ye may divine
That Charlemagne is near.

"When round the Lombard cities
The iron flood shall flow,
A swifter flood than Ticin°,
A broader flood than Po,
Frothing white with many a plume,
Dark blue with many a spear,
Then by that sign ye may divine
That Charlemagne is near."

FROM A MANUSCRIPT POEM

HERE warlike cobblers railed from tops of casks
At lords and love-locks, monarchy and masques.
There many a graceless page blaspheming reel'd,
From his dear cards and bumpers, to the field:
The famished rooks, impatient of delay,
Gnaw their cogg'd dice and curse the lingering prey:
His sad Andromache°, with fruitless care,
Paints her wan lips and braids her borrowed hair:
For Church and King° he quits his favorite arts,
Forsakes his Knaves, forsakes his Queen of Hearts:
For Church and King he burns to stain with gore
His doublet, stained with nought but sack before.

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THE CAVALIERS' MARCH TO LONDON

1824

To horse! to horse! brave Cavaliers!
To horse for Church and Crown!
Strike, strike your tents! snatch up your spears!
And ho for London town!
The imperial harlot°, doom'd a prey
To our avenging fires,
Sends up the voice of her dismay
From all her hundred spires.

The Strand° resounds with maidens' shrieks,
The 'Change° with merchants' sighs,
And blushes stand on brazen cheeks,
And tears in iron eyes;
And, pale with fasting and with fright,
Each Puritan Committee
Hath summon'd forth to prayer and fight
The Roundheads of the City.

And soon shall London's sentries hear
The thunder of our drum,
And London's dames, in wilder fear,
Shall cry, Alack! They come!
Fling the fascines; — tear up the spikes;
And forward, one and all.
Down, down with all their train-band pikes,
Down with their mud-built wall.

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Quarter? — Foul fall your whining noise,
Ye recreant spawn of fraud!
No quarter! Think on Strafford°, boys.
No quarter! Think on Laud°.
What ho! The craven slaves retire.
On! Trample them to mud,
No quarter! — Charge. — No quarter! — Fire.
No quarter! — Blood! — Blood! — Blood! —

Where next? In sooth there lacks no witch,
Brave lads, to tell us where,
Sure London's sons be passing rich,
Her daughters wondrous fair:
And let that dastard be the theme
Of many a board's derision,
Who quails for sermon, cuff, or scream
Of any sweet Precisian.

Their lean divines, of solemn brow,
Sworn foes to throne and steeple,
From an unwonted pulpit now
Shall edify the people:
Till the tir'd hangman, in despair,
Shall curse his blunted shears,
And vainly pinch, and scrape, and tear,
Around their leathern ears.

We'll hang, above his own Guildhall,
The city's grave Recorder,
And on the den of thieves we'll fall,
Though Pym° should speak to order.

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In vain the lank-haired gang shall try
To cheat our martial law;
In vain shall Lenthall° trembling cry
That strangers must withdraw.

Of bench and woolsack, tub and chair
We'll build a glorious pyre,
And tons of rebel parchment there
Shall crackle in the fire.
With them shall perish, cheek by jowl,
Petition, psalm, and libel,
The Colonel's canting muster-roll°,
The Chaplain's dog-ear'd bible.

We'll tread a measure round the blaze
Where England's pest expires,
And lead along the dance's maze
The beauties of the friars:
Then smiles in every face shall shine,
And joy in every soul.
Bring forth, bring forth the oldest wine,
And crown the largest bowl.

And as with nod and laugh ye sip
The goblet's rich carnation,
Whose bursting bubbles seem to tip
The wink of invitation;
Drink to those names, — those glorious names, —
Those names no time shall sever, —
Drink, in a draught as deep as Thames,
Our Church and King for ever!

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ROSAMOND

(*From "What You Will," Knight's "Quarterly Magazine,"* **Vol. I.** pp. 219, 220. 1823)

May 7. — Tristam Merton, I have a strong curiosity to know who Rosamond is. But you will not tell me; and, after all, as far as your verses are concerned, the surname is nowise germane to the matter. As poor Sheridan said, it is too formal to be registered in Love's calendar: —

O Rosamond! how sweet it were, on some fine summer dawn,
With thee to wander, hand in hand, upon the dewy lawn,
When flowers and heaps of new-mown grass perfume the morning breeze,
And round the straw-built hive resounds the murmur of the bees;
To see the distant mountain-tops empurpled by the ray,
And look along the spreading vale to the ocean far away;
O'er russet heaths, and glancing rills, and mossy forests green,
And curling smoke of cottages, and dark gray spires between.

And oh! how passing sweet it were, through the long sunny day,
To gaze upon thy lovely face, to gaze myself away;
While thou beneath a mountain-ash, upon a mossy seat,
Shouldst sing a low wild song to me, reclining at thy feet!

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And oh! to see thee, in some mood of playful toil, entwine
Round the green trellis of our bower the rose and eglantine,
Still laying on my soul and sense a new and mystic charm,
At every turn of thy fairy shape and of thy snowy arm.

And when the winds on winter nights in fitful cadence blow,
And whirl against our frozen pane the eddying flakes of snow,
How gay would be the fireside light, how sweet the kettle's moan,
Joined to the lustre of thy smile, the music of thy tone!
How fondly could I play for hours with thy long curling tresses,
And press thy hand and clasp thy neck with fanciful caresses,

And mingle low impassioned speech with kisses and with sighs,
And pore into the dark blue depths of those voluptuous eyes.

Tristram, I hope "Rosamond" and your "Fair Girl of France" will not pull caps, — but I cannot forbear the temptation of introducing your Roxana and Statira to an admiring public: —

By thy love, fair girl of France,
And the arch and bashful glance
Which so well revealed it;
By the flush upon thy brow,
By the softly faltered vow,
And the kiss which sealed it;

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By those foreign accents dear,
Whose wild cadence on mine ear
Still in slumber lingers;
By thine eyes of sapphire splendor,
By the thrilling pressure tender
Of thy trembling fingers;

By thy pouting, by thy smiles,
And by all the varied wiles
Which so sweetly won me, —
Laughter, blushes, sighs, caresses,
By thy lips, and by thy tresses,
Sometimes think upon me.
Think upon the parting day,
And the tears I kissed away
From thy glowing cheek;
Think of many a dearer token,
Think of all that I have spoken,
All I may not speak.

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INSCRIPTION ON THE STATUE OF LORD WILLIAM BENTINCK

AT CALCUTTA

1835

TO
WILLIAM CAVENDISH BENTINCK,
WHO, DURING SEVEN YEARS, RULED INDIA WITH EMINENT PRUDENCE, INTEGRITY, AND BENEVOLENCE:
WHO, PLACED AT THE HEAD OF A GREAT EMPIRE, NEVER LAID ASIDE THE SIMPLICITY AND MODERATION OF A PRIVATE CITIZEN:
WHO INFUSED INTO ORIENTAL DESPOTISM THE SPIRIT OF BRITISH FREEDOM:
WHO NEVER FORGOT THAT THE END OF GOVERNMENT IS THE HAPPINESS OF THE GOVERNED:
WHO ABOLISHED CRUEL RITES:
WHO EFFACED HUMILIATING DISTINCTIONS:
WHO GAVE LIBERTY TO THE EXPRESSION OF PUBLIC OPINION:
WHOSE CONSTANT STUDY IT WAS, TO ELEVATE THE INTELLECTUAL AND MORAL CHARACTER OF THE NATIONS COMMITTED TO HIS CHARGE:
THIS MONUMENT
WAS ERECTED BY MEN,
WHO, DIFFERING IN RACE, IN MANNERS, IN LANGUAGE, AND IN RELIGION,
CHERISH, WITH EQUAL VENERATION AND GRATITUDE,
THE MEMORY OF HIS WISE, UPRIGHT,
AND PATERNAL ADMINISTRATION.

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EPITAPH ON SIR BENJAMIN HEATH MAEKIN

AT CALCUTTA

1837

THIS MONUMENT
IS SACRED TO THE MEMORY
OF
SIR BENJAMIN HEATH MAEKIN, KNIGHT,
ONE OF THE JUDGES OF THE SUPREME COURT OF JUDICATURE:
A MAN EMINENTLY DISTINGUISHED
BY HIS LITERARY AND SCIENTIFIC ATTAINMENTS,
BY HIS PROFESSIONAL LEARNING AND ABILITY,
BY THE CLEARNESS AND ACCURACY OF HIS INTELLECT,
BY DILIGENCE, BY PATIENCE, BY LOVE OF TRUTH;
BY PUBLIC SPIRIT, ARDENT AND DISINTERESTED,
YET ALWAYS UNDER THE GUIDANCE OF DISCRETION;
BY RIGID UPRIGHTNESS, BY UNOSTENTATIOUS PIETY,
BY THE SERENITY OF HIS TEMPER,
AND BY THE BENEVOLENCE OF HIS HEART.
HE WAS BORN ON THE 29TH OF SEPTEMBER, 1797. HE DIED ON THE 21ST OCTOBER, 1837.

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EPITAPH ON LORD METCALFE

1847

NEAR THIS STONE IS LAID
CHARLES LORD METCALFE,
A STATESMAN TRIED IN MANY HIGH OFFICES
AND DIFFICULT CONJUNCTIONS,
AND FOUND EQUAL TO ALL.
THE THREE GREATEST DEPENDENCIES OF THE BRITISH
CROWN WERE SUCCESSFULLY ENTRUSTED TO HIS CARE
IN INDIA, HIS FORTITUDE, HIS WISDOM,
HIS PROBITY, AND HIS MODERATION,
ARE HELD IN HONORABLE REMEMBRANCE
BY MEN OF MANY RACES, LANGUAGES, AND RELIGIONS.
IN JAMAICA, STILL CONVULSED BY A SOCIAL REVOLUTION,
HIS PRUDENCE CALMED THE EVIL PASSIONS
WHICH LONG SUFFERING HAD ENGENDERED IN ONE CLASS
AND LONG DOMINATION IN ANOTHER.
IN CANADA, NOT YET RECOVERED FROM THE CALAMITIES
OF CIVIL WAR,
HE RECONCILED CONTENDING FACTIONS
TO EACH OTHER AND TO THE MOTHER COUNTRY.
COSTLY MONUMENTS IN ASIATIC AND AMERICAN CITIES
ATTEST THE GRATITUDE OF THE NATIONS WHICH HE RULED.
THIS TABLET RECORDS THE SORROW AND THE PRIDE WITH
WHICH HIS MEMORY IS CHERISHED BY HIS FAMILY.

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VALENTINE

TO THE HON. MARY C. STANHOPE, DAUGHTER OF LORD AND LADY MAHON

1851

Hail, day of Music, day of Love,
On earth below, in air above.
In air the turtle fondly moans,
The linnet pipes in joyous tones;
On earth the postman toils along,
Bent double by huge bales of song,
Where, rich with many a gorgeous dye,
Blazes all Cupid's heraldry —
Myrtles and roses, doves and sparrows,
Love-knots and altars, lamps and arrows.
What nymph without wild hopes and fears,
The double rap this morning hears?
Unnumbered lasses, young and fair,
From Bethnal Green° to Belgrave Square°,
With cheeks high flushed, and hearts loud beating,
Await the tender annual greeting.
The loveliest lass of all is mine —
Good morrow to my Valentine!

Good morrow, gentle Child! and then
Again good morrow, and again,
Good morrow following still good morrow,
Without one cloud of strife or sorrow.
And when the God to whom we pay

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In jest our homages to-day
Shall come to claim, no more in jest,
His rightful empire o'er thy breast,
Benignant may his aspect be,
His yoke the truest liberty:
And if a tear his power confess,
Be it a tear of happiness.
It shall be so. The Muse displays
The future to her votary's gaze;
Prophetic rage my bosom swells —
I taste the cake — I hear the bells!
From Conduit Street° the close array
Of chariots barricades the way
To where I see, with outstretched hand,
Majestic, thy great kinsman stand,[1]
And half unbend his brow of pride,
As welcoming so fair a bride.
Gay favors, thick as flakes of snow,
Brighten St. George's° portico:
Within I see the chancel's pale,
The orange flowers, the Brussels veil,
The page on which those fingers white,
Still trembling from the awful rite,
For the last time shall faintly trace
The name of Stanhope's noble race.
I see kind faces round thee pressing,
I hear kind voices whisper blessing;
And with those voices mingles mine —
All good attend my Valentine!

St. Valentine's Day, 1851.

[1] **The statue of Mr. Pitt in Hanover Square.**

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NOTES

PREFACE TO THE LAYS OF ANCIENT ROME

THAT what is called the history of the Kings and early Consuls of Rome is to a great extent fabulous, few scholars have, since the time of Beaufort, ventured to deny. It is certain that, more than three hundred and sixty years after the date ordinarily assigned for the foundation of the city, the public records were, with scarcely an exception, destroyed by the Gauls. It is certain that the oldest annals of the commonwealth were compiled more than a century and a half after this destruction of the records. It is certain, therefore, that the great Latin writers of the Augustan age did not possess those materials without which a trustworthy account of the infancy of the republic could not possibly be framed. Those writers own, indeed, that the chronicles to which they had access were filled with battles that were never fought, and Consuls that never were inaugurated; and we have abundant proof that, in these chronicles, events of the greatest importance, such as the issue of the war with Porsena, and the issue of the war with Brennus, were grossly misrepresented. Under these circumstances, a wise man will look with great suspicion on the legend which has come down to us. He will perhaps be inclined to regard the princes who are said to have founded the civil and religious institutions of Rome, the son of Mars, and the husband of Egeria, as mere mythological personages, of the same class with Perseus and Ixion.

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As he draws nearer to the confines of authentic history, he will become less and less hard of belief. He will admit that the most important parts of the narrative have some foundation in truth. But he will distrust almost all the details, not only because they seldom rest on any solid evidence, but also because he will constantly detect in them, even when they are within the limits of physical possibility, that peculiar character, more easily understood than defined, which distinguishes the creations of the imagination from the realities of the world in which we live.

The early history of Rome is indeed far more poetical than anything else in Latin literature. The loves of the Vestal and the God of War, the cradle laid among the reeds of Tiber, the fig-tree, the she-wolf, the shepherd's cabin, the recognition, the fratricide, the rape of the Sabines, the death of Tarpeia, the fall of Hostus Hostilius, the struggle of Mettus Curtius through the marsh, the women rushing with torn raiment and dishevelled hair between their fathers and their husbands, the nightly meetings of Numa and the Nymph by the well in the sacred grove, the fight of the three Romans and the three Albans, the purchase of the Sibylline books, the crime of Tullia, the simulated madness of Brutus, the ambiguous reply of the Delphian oracle to the Tarquins, the wrongs of Lucretia, the heroic actions of Horatius Cocles, of Scævola, and of Clœlia, the battle of Regillus won by the aid of Castor and Pollux, the defence of Cremera, the touching story of Coriolanus, the still more touching story of Virginia, the wild legend about the draining of the Alban lake, the combat between Valerius Corvus and the gigantic Gaul, are among the many instances which will at once suggest themselves to every reader.

In the narrative of Livy, who was a man of fine imagination, these stories retain much of their genuine character. Nor could even the tasteless Dionysius distort and mutilate them into mere prose. The poetry shines, in spite of him, through the dreary pedantry of his eleven books. It is discernible in the most tedious

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and in the most superficial modern works on the early times of Rome. It enlivens the dulness of the Universal History, and gives a charm to the most meagre abridgments of Goldsmith.

Even in the age of Plutarch there were discerning men who rejected the popular account of the foundation of Rome, because that account appeared to them to have the air, not of a history, but of a romance or a drama. Plutarch, who was displeased at their incredulity, had nothing to say in reply to their arguments than that chance sometimes turns poet, and produces trains of events not to be distinguished from the most elaborate plots which are constructed by art. But though the existence of a poetical element in the early history of the Great City was detected so many years ago, the first critic who distinctly saw from what source that poetical element had been derived was James Perizonius, one of the most acute and learned antiquaries of the seventeenth century. His theory, which, in his own days, attracted little or no notice, was revived in the present generation by Niebuhr, a man who would have been the first writer of his time, if his talent for communicating truths had borne any proportion to his talent for investigating them. That theory has been adopted by several eminent scholars of our own country, particularly by the Bishop of St. David's, by Professor Malden, and by the lamented Arnold. It appears to be now generally received by men conversant with classical antiquity; and indeed it rests on such strong proofs, both internal and external, that it will not be easily subverted. A popular exposition of this theory, and of the evidence by which it is supported, may not be without interest even for readers who are unacquainted with the ancient languages.

The Latin literature which has come down to us is of later date than the commencement of the Second Punic War, and consists almost exclusively of works fashioned on Greek models. The Latin metres, heroic, elegiac, lyric, and dramatic, are of Greek origin. The best Latin epic poetry is the feeble echo of the Iliad

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and the Odyssey. The best Latin eclogues are imitations of Theocritus. The plan of the most finished didactic poem in the Latin tongue was taken from Hesiod. The Latin tragedies are bad copies of the masterpieces of Sophocles and Euripides. The Latin comedies are free translations from Demophilus, Menander, and Apollodorus. The Latin philosophy was borrowed, without alteration, from the Portico and the Academy; and the great Latin orators constantly proposed to themselves as patterns the speeches of Demosthenes and Lysias.

But there was an earlier Latin literature, a literature truly Latin, which has wholly perished, which had, indeed, almost wholly perished long before those whom we are in the habit of regarding as the greatest Latin writers were born. That literature abounded with metrical romances, such as are found in every country where there is much curiosity and intelligence, but little reading and writing. All human beings, not utterly savage, long for some information about past times, and are delighted by narratives which present pictures to the eye of the mind. But it is only in very enlightened communities that books are readily accessible. Metrical composition, therefore, which, in a highly civilized nation, is a mere luxury, is, in nations imperfectly civilized, almost a necessary of life, and is valued less on account of the pleasure which it gives to the ear, than on account of the help which it gives to the memory. A man who can invent or embellish an interesting story, and put it into a form which others may easily retain in their recollection, will be always highly esteemed by a people eager for amusement and information, but destitute of libraries. Such is the origin of ballad-poetry, a species of composition which scarcely ever fails to spring up and flourish in every society, at a certain point in the progress towards refinement. Tacitus informs us that songs were the only memorials of the past which the ancient Germans possessed. We learn from Lucan and from Ammianus Marcellinus that the brave actions of the ancient Gauls were commemorated in

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the verses of Bards. During many ages, and through many revolutions, minstrelsy retained its influence over both the Teutonic and the Celtic race. The vengeance exacted by the spouse of Attila for the murder of Siegfried was celebrated in rhymes, of which Germany is still justly proud. The exploits of Athelstane were commemorated by the Anglo-Saxons, and those of Canute by the Danes, in rude poems, of which a few fragments have come down to us. The chants of the Welsh harpers preserved, through ages of darkness, a faint and doubtful memory of Arthur. In the Highlands of Scotland may still be gleaned some relics of the old songs about Cuthullin and Fingal. The long struggle of the Servians against the Ottoman power was recorded in lays full of martial spirit. We learn from Herrera that when a Peruvian Inca died, men of skill were appointed to celebrate him in verses, which all the people learned by heart and sang in public on days of festival. The feats of Kurroglou, the great freebooter of Turkistan, recounted in ballads composed by himself, are known in every village of Northern Persia. Captain Beechey heard the Bards of the Sandwich Islands recite the heroic achievements of Tamehameha, the most illustrious of their kings. Mungo Park found in the heart of Africa a class of singing men, the only annalists of their rude tribes, and heard them tell the story of the victory which Damel, the negro prince of the Jaloffs, won over Abdulkader, the Mussulman tyrant of Foota Torra. This species of poetry attained a high degree of excellence among the Castilians, before they began to copy Tuscan patterns. It attained a still higher degree of excellence among the English and the Lowland Scotch, during the fourteenth, fifteenth, and sixteenth centuries. But it reached its full perfection in ancient Greece; for there can be no doubt that the great Homeric poems are generically ballads, though widely distinguished from all other ballads, and indeed from almost all other human compositions, by transcendent sublimity and beauty.

As it is agreeable to general experience that, at a certain stage

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in the progress of society, ballad-poetry should flourish, so is it also agreeable to general experience that, at a subsequent stage in the progress of society, ballad-poetry should be undervalued and neglected. Knowledge advances: manners change: great foreign models of composition are studied and imitated. The phraseology of the old minstrels becomes obsolete. Their versification, which, having received its laws only from the ear, abounds in irregularities, seems licentious and uncouth. Their simplicity appears beggarly when compared with the quaint forms and gaudy coloring of such artists as Cowley and Gongora. The ancient lays, unjustly despised by the learned and polite, linger for a time in the memory of the vulgar, and are at length too often irretrievably lost. We cannot wonder that the ballads of Rome should have altogether disappeared, when we remember how very narrowly, in spite of the invention of printing, those of our own country and those of Spain escaped the same fate. There is indeed little doubt that oblivion covers many English songs equal to any that were published by Bishop Percy, and many Spanish songs as good as the best of those which have been so happily translated by Mr. Lockhart. Eighty years ago England possessed only one tattered copy of Childe Waters, and Sir Cauline, and Spain only one tattered copy of the noble poem of the Cid. The snuff of a candle, or a mischievous dog, might in a moment have deprived the world forever of any of those fine compositions. Sir Walter Scott, who united to the fire of a great poet the minute curiosity and patient diligence of a great antiquary, was but just in time to save the precious relics of the Minstrelsy of the Border. In Germany, the lay of the Nibelungs had been long utterly forgotten, when in the eighteenth century it was for the first time printed from a manuscript in the old library of a noble family. In truth the only people who, through their whole passage from simplicity to the highest civilization, never for a moment ceased to love and admire their old ballads, were the Greeks.

That the early Romans should have had ballad-poetry, and that

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this poetry should have perished, is therefore not strange. It would, on the contrary, have been strange if these things had not come to pass; and we should be justified in pronouncing them highly probable, even if we had no direct evidence on the subject. But we have direct evidence of unquestionable authority.

Ennius, who flourished in the time of the Second Punic War, was regarded in the Augustan age as the father of Latin poetry. He was, in truth, the father of the second school of Latin poetry, the only school of which the works have descended to us. But from Ennius himself we learn that there were poets who stood to him in the same relation in which the author of the romance of Count Alarcos stood to Garcilaso, or the author of the "Lytell Geste of Robyn Hode" to Lord Surrey. Ennius speaks of verses which the Fauns and the Bards were wont to chant in the old time, when none had yet studied the graces of speech, when none had yet climbed the peaks sacred to the Goddesses of Grecian song. "Where," Cicero mournfully asks, "are those old verses now?"

Contemporary with Ennius was Quintus Fabius Pictor, the earliest of the Roman annalists. His account of the infancy and youth of Romulus and Remus has been preserved by Dionysius, and contains a very remarkable reference to the ancient Latin poetry. Fabius says that in his time his countrymen were still in the habit of singing ballads about the Twins. "Even in the hut of Faustulus"—so these old lays appear to have run—"the children of Rhea and Mars were, in port and spirit, not unlike unto swineherds or cowherds, but such that men might well guess them to be of the blood of Kings and Gods."

Cato the Censor, who also lived in the days of the Second Punic War, mentioned this lost literature in his last work on the antiquities of his country. Many ages, he said, before his time, there were ballads in praise of illustrious men; and these ballads it was the fashion for the guests at banquets to sing in turn while the

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piper played. "Would," exclaims Cicero, "that we still had the old ballads of which Cato speaks!"

Valerius Maximus gives us exactly similar information without mentioning his authority, and observes that the ancient Roman ballads were probably of more benefit to the young than all the lectures of the Athenian schools, and that to the influence of the national poetry were to be ascribed the virtues of such men as Camillus and Fabricius.

Varro, whose authority on all questions connected with the antiquities of his country is entitled to the greatest respect, tells us that at banquets it was once the fashion for boys to sing, sometimes with and sometimes without instrumental music, ancient ballads in praise of men of former times. These young performers, he observes, were of unblemished character, a circumstance which he probably mentioned because, among the Greeks, and indeed in his time among the Romans also, the morals of singing boys were in no high repute.

The testimony of Horace, though given incidentally, confirms the statements of Cato, Valerius Maximus, and Varro. The poet predicts that, under the peaceful administration of Augustus, the Romans will, over their full goblets, sing to the pipe, after the fashion of their fathers, the deeds of brave captains and the ancient legends touching the origin of the city.

The proposition, then, that Rome had ballad-poetry is not merely in itself highly probable, but is fully proved by direct evidence of the greatest weight.

This proposition being established, it becomes easy to understand why the early history of the city is unlike almost everything else in Latin literature, native where almost everything else is borrowed, imaginative where almost everything else is prosaic. We can scarcely hesitate to pronounce that the magnificent, pathetic, and truly national legends, which present so striking a contrast to all that surrounds them, are broken and defaced frag-

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ments of that early poetry which, even in the age of Cato the Censor, had become antiquated, and of which Tully had never heard a line.

That this poetry should have been suffered to perish will not appear strange when we consider how complete was the triumph of the Greek genius over the public mind of Italy. It is probable that, at an early period, Homer and Herodotus furnished some hints to the Latin minstrel; but it was not till after the war with Pyrrhus that the poetry of Rome began to put off its old Ausonian character. The transformation was soon consummated. The conquered, says Horace, led captive the conquerors. It was precisely at the time at which the Roman people rose to unrivalled political ascendancy that they stooped to pass under the intellectual yoke. It was precisely at the time at which the sceptre departed from Greece that the empire of her language and of her arts became universal and despotic. The revolution indeed was not effected without a struggle. Nævius seems to have been the last of the ancient line of poets. Ennius was the founder of a new dynasty. Nævius celebrated the First Punic War in Saturnian verse, the old national verse of Italy. Ennius sang the Second Punic War in numbers borrowed from the Iliad. The elder poet, in the epitaph which he wrote for himself, and which is a fine specimen of the early Roman diction and versification, plaintively boasted that the Latin language had died with him. Thus what to Horace appeared to be the first faint dawn of Roman literature, appeared to Nævius to be its hopeless setting. In truth, one literature was setting, and another dawning.

The victory of the foreign taste was decisive; and indeed we can hardly blame the Romans for turning away with contempt from the rude lays which had delighted their fathers, and giving their whole admiration to the immortal productions of Greece. The national romances, neglected by the great and the refined whose education had been finished at Rhodes or Athens, continued, it may be sup-

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posed, during some generations to delight the vulgar. While Virgil, in hexameters of exquisite modulation, described the sports of rustics, those rustics were still singing their wild Saturnian ballads. It is not improbable that, at the time when Cicero lamented the irreparable loss of the poems mentioned by Cato, a search among the nooks of the Apennines, as active as the search which Sir Walter Scott made among the descendants of the moss-troopers of Liddesdale, might have brought to light many fine remains of ancient minstrelsy. No such search was made. The Latin ballads perished forever. Yet discerning critics have thought that they could still perceive in the early history of Rome numerous fragments of this lost poetry, as the traveller on classic ground sometimes finds, built into the heavy wall of a fort or convent, a pillar rich with acanthus leaves, or a frieze where the Amazons and Bacchanals seem to live. The theatres and temples of the Greek and the Roman were degraded into the quarries of the Turk and the Goth. Even so did the ancient Saturnian poetry become the quarry in which a crowd of orators and annalists found the materials for their prose.

It is not difficult to trace the process by which the old songs were transmuted into the form which they now wear. Funeral panegyric and chronicle appear to have been the intermediate links which connected the lost ballads with the histories now extant. From a very early period it was the usage that an oration should be pronounced over the remains of a noble Roman. The orator, as we learn from Polybius, was expected on such an occasion to recapitulate all the services which the ancestors of the deceased had, from the earliest time, rendered to the commonwealth. There can be little doubt that the speaker on whom this duty was imposed, would make use of all the stories suited to his purpose which were to be found in the popular lays. There can be as little doubt that the family of an eminent man would preserve a copy of the speech which had been pronounced over his corpse. The compilers of the early chronicles would have recourse to the speeches; and

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the great historians of a later period would have recourse to the chronicles.

It may be worth while to select a particular story, and to trace its probable progress through these stages. The description of the migration of the Fabian house to Cremera is one of the finest of the many fine passages which lie thick in the earlier books of Livy. The Consul, clad in his military garb, stands in the vestibule of his house, marshalling his clan, three hundred and six fighting men, all of the proud patrician blood, all worthy to be attended by the fasces, and to command the legions. A sad and anxious retinue of friends accompanies the adventurers through the streets; but the voice of lamentation is drowned by the shouts of admiring thousands. As the procession passes the Capitol, prayer and vows are poured forth, but in vain. The devoted band, leaving Janus on the right, marches to its doom through the Gate of Evil Luck. After achieving high deeds of valor against overwhelming numbers, all perished save one child, the stock from which the great Fabian race was destined again to spring for the safety and glory of the commonwealth. That this fine romance, the details of which are so full of poetical truth, and so utterly destitute of all show of historical truth, came originally from some lay which had often been sung with great applause at banquets, is in the highest degree probable. Nor is it difficult to imagine a mode in which the transmission might have taken place. The celebrated Quintus Fabius Maximus, who died about twenty years before the First Punic War, and more than forty years before Ennius was born, is said to have been interred with extraordinary pomp. In the eulogy pronounced over his body all the great exploits of his ancestors were doubtless recounted and exaggerated. If there were then extant songs which gave a vivid and touching description of an event, the saddest and the most glorious in the long history of the Fabian house, nothing could be more natural than that the panegyrist should borrow from such songs their finest touches, in order to

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adorn his speech. A few generations later the songs would perhaps be forgotten, or remembered only by the shepherds and vine-dressers. But the speech would certainly be preserved in the archives of the Fabian nobles. Fabius Pictor would be well acquainted with a document so interesting to his personal feelings, and would insert large extracts from it in his rude chronicle. That chronicle, as we know, was the oldest to which Livy had access. Livy would at a glance distinguish the bold strokes of the forgotten poet from the dull and feeble narrative by which they were surrounded, would retouch them with delicate and powerful pencil, and would make them immortal.

That this might happen at Rome can scarcely be doubted; for something very like this has happened in several countries, and, among others, in our own. Perhaps the theory of Perizonius cannot be better illustrated than by showing that what he supposes to have taken place in ancient times has, beyond all doubt, taken place in modern times.

"History," says Hume, with the utmost gravity, "has preserved some instances of Edgar's amours, from which, as a specimen, we may form a conjecture of the rest." He then tells very agreeably the stories of Elfleda and Elfrida, two stories which have a most suspicious air of romance, and which, indeed, greatly resemble, in their general character, some of the legends of early Rome. He cites, as his authority for those two tales, the chronicles of William of Malmesbury, who lived in the time of King Stephen. The great majority of readers suppose that the device by which Elfrida was substituted for her young mistress, the artifice by which Athelwold obtained the hand of Elfrida, the detection of that artifice, the hunting party, and the vengeance of the amorous king, are things about which there is no more doubt than about the execution of Anne Boleyn, or the slitting of Sir John Coventry's nose. But when we turn to William of Malmesbury, we find that Hume, in his eagerness to relate these pleasant fables, has overlooked one

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very important circumstance. William does indeed tell both the stories; but he gives us distinct notice that he does not warrant their truth, and that they rest on no better authority than that of ballads.

Such is the way in which these two well-known tales have been handed down. They originally appeared in a poetical form. They found their way from ballads into an old chronicle. The ballads perished: the chronicle remained. A great historian, some centuries after the ballads had been altogether forgotten, consulted the chronicle. He was struck by the lively coloring of these ancient fictions; he transferred them to his pages; and thus we find inserted, as unquestionable facts, in a narrative which is likely to last as long as the English tongue, the inventions of some minstrel whose works were probably never committed to writing, whose name is buried in oblivion, and whose dialect has become obsolete. It must, then, be admitted to be possible, or rather highly probable, that the stories of Romulus and Remus, and of the Horatii and Curiatii, may have had a similar origin.

Castilian literature will furnish us with another parallel case. Mariana, the classical historian of Spain, tells the story of the ill-starred marriage which the King Don Alonso brought about between the heirs of Carrion and the two daughters of the Cid. The Cid bestowed a princely dower on his sons-in-law. But the young men were base and proud, cowardly and cruel. They were tried in danger and found wanting. They fled before the Moors, and once when a lion broke out of his den, they ran and crouched in an unseemly hiding-place. They knew that they were despised, and took counsel how they might be avenged. They parted from their father-in-law with many signs of love, and set forth on a journey with Doña Elvira and Doña Sol. In a solitary place the bridegrooms seized their brides, stripped them, scourged them, and departed, leaving them for dead. But one of the house of Bivar, suspecting foul play, had followed the travellers in disguise. The

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ladies were brought back safe to the house of their father. Complaint was made to the king. It was adjudged by the Cortes that the dower given by the Cid should be returned, and that the heirs of Carrion together with one of their kindred should do battle against three knights of the party of the Cid. The guilty youths would have declined the combat; but all their shifts were vain. They were vanquished in the lists, and forever disgraced, while their injured wives were sought in marriage by great princes.

Some Spanish writers have labored to show, by an examination of dates and circumstances, that this story is untrue. Such confutation was surely not needed; for the narrative is on the face of it a romance. How it found its way into Mariana's history is quite clear. He acknowledges his obligations to the ancient chronicles; and had doubtless before him the "Chronica del famoso Cavallero Cid Ruy Diez Campeador," which had been printed as early as the year 1552. He little suspected that all the most striking passages in this chronicle were copied from a poem of the twelfth century, a poem of which the language and versification had long been obsolete, but which glowed with no common portion of the fire of the Iliad. Yet such was the fact. More than a century and a half after the death of Mariana, this venerable ballad, of which one imperfect copy on parchment, four hundred years old, had been preserved at Bivar, was for the first time printed. Then it was found that every interesting circumstance of the story of the heirs of Carrion was derived by the eloquent Jesuit from a song of which he had never heard, and which was composed by a minstrel whose very name had long been forgotten.

Such, or nearly such, appears to have been the process by which the lost ballad-poetry of Rome was transformed into history. To reverse that process, to transform some portions of early Roman history back into the poetry out of which they were made, is the object of this work.

In the following poems the author speaks, not in his own per-

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son, but in the persons of ancient minstrels who know only what a Roman citizen, born three or four hundred years before the Christian era, may be supposed to have known, and who are in no wise above the passions and prejudices of their age and nation. To these imaginary poets must be ascribed some blunders which are so obvious that it is unnecessary to point them out. The real blunder would have been to represent these old poets as deeply versed in general history, and studious of chronological accuracy. To them must also be attributed the illiberal sneers at the Greeks, the furious party-spirit, the contempt for the arts of peace, the love of war for its own sake, the ungenerous exultation over the vanquished, which the reader will sometimes observe. To portray a Roman of the age of Camillus or Curius as superior to national antipathies, as mourning over the devastation and slaughter by which empire and triumphs were to be won, as looking on human suffering with the sympathy of Howard, or as treating conquered enemies with the delicacy of the Black Prince, would be to violate all dramatic propriety. The old Romans had some great virtues, fortitude, temperance, veracity, spirit to resist oppression, respect for legitimate authority, fidelity in the observing of contracts, disinterestedness, ardent patriotism; but Christian charity and chivalrous generosity were alike unknown to them.

It would have been obviously improper to mimic the manner of any particular age or country. Something has been borrowed, however, from our own old ballads, and more from Sir Walter Scott, the great restorer of our ballad-poetry. To the Iliad still greater obligations are due; and those obligations have been contracted with the less hesitation, because there is reason to believe that some of the old Latin minstrels really had recourse to that inexhaustible store of poetical images.

It would have been easy to swell this little volume to a very considerable bulk, by appending notes filled with quotations; but to a learned reader such notes are not necessary; for an unlearned

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reader they would have little interest; and the judgment passed both by the learned and by the unlearned on a work of the imagination will always depend much more on the general character and spirit of such a work than on minute details.

T. B. MACAULAY.

PREFACE TO HORATIUS

THERE can be little doubt that among those parts of early Roman history which had a poetical origin was the legend of Horatius Cocles. We have several versions of the story, and these versions differ from each other in points of no small importance. Polybius, there is reason to believe, heard the tale recited over the remains of some Consul or Prætor descended from the old Horatian patricians; for he introduces it as a specimen of the narratives with which the Romans were in the habit of embellishing their funeral oratory. It is remarkable that, according to him, Horatius defended the bridge alone, and perished in the waters. According to the chronicles which Livy and Dionysius followed, Horatius had two companions, swam safe to shore, and was loaded with honors and rewards.

These discrepancies are easily explained. Our own literature, indeed, will furnish an exact parallel to what may have taken place at Rome. It is highly probable that the memory of the war of Porsena was preserved by compositions much resembling the two ballads which stand first in the *Relics of Ancient English Poetry*. In both those ballads the English, commanded by the Percy, fight with the Scots, commanded by the Douglas. In one of the ballads the Douglas is killed by a nameless English archer, and the Percy by a Scottish spearman: in the other, the Percy slays the Douglas in a single combat and is himself made prisoner. In the former, Sir Hugh Montgomery is shot through the heart by a Northumbrian bowman: in the latter, he is taken and exchanged for the Percy.

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Yet both the ballads relate to the same event, and that an event which probably took place within the memory of persons who were alive when both the ballads were made. One of the minstrels says:

"Old men that knowen the grounde well yenoughe
Call it the battell of Otterburn:
At Otterburn began this spurne
Upon a monnyn day.
Ther was the dougghte Doglas slean:
The Perse never went away."

The other poet sums up the event in the following lines:

"Thys fraye bygan at Otterborne
Bytwene the nyghte and the day:
Ther the Dowglas lost his lyfe,
And the Percy was lede away."

It is by no means unlikely that there were two old Roman lays about the defence of the bridge; and that while the story which Livy has transmitted to us was preferred by the multitude, the other, which ascribed the whole glory to Horatius alone, may have been the favorite with the Horatian house.

The following ballad is supposed to have been made about a hundred and twenty years after the war which it celebrates, and just before the taking of Rome by the Gauls. The author seems to have been an honest citizen, proud of the military glory of his country, sick of the disputes of factions, and much given to pining after good old times which had never really existed. The allusion, however, to the partial manner in which the public lands were allotted could proceed only from a plebeian; and the allusion to the fraudulent sale of spoils marks the date of the poem, and shows that the poet shared in the general discontent with which the proceedings of Camillus, after the taking of Veii, were regarded.

The penultimate syllable of the name Porsena has been short-

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ened in spite of the authority of Niebuhr, who pronounces, without assigning any ground for his opinion, that Martial was guilty of a decided blunder in the line,

"Hanc spectare manum Porsena non potuit."

It is not easy to understand how any modern scholar, whatever his attainments may be, — and those of Niebuhr were undoubtedly immense, — can venture to pronounce that Martial did not know the quantity of a word which he must have uttered and heard uttered a hundred times before he left school. Niebuhr seems also to have forgotten that Martial has fellow-culprits to keep him in countenance. Horace has committed the same decided blunder; for he gives us, as a pure iambic line,

"Minacis aut Etrusca Porsenæ manus."

Silius Italicus has repeatedly offended in the same way, as when he says,

"Cernitur effugiens ardentem Porsena dextram:"

and again,

"Clusinum vulgus, cum, Porsena magne, jubebas."

A modern writer may be content to err in such company.

Niebuhr's supposition that each of the three defenders of the bridge was the representative of one of the three patrician tribes is both ingenious and probable, and has been adopted in the following poem.

T. B. MACAULAY.

HORATIUS (Pages 1–25)

1. **Lars Porsena** was king of Clusium, an Etruscan town. The expedition described in this poem was for the purpose of restoring to the throne of Rome the banished Tarquin the Proud.

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Clusium, on the site of the modern Chiusi. A city of Tuscany, near the western shore of Italy.

2. **The Nine Gods** of the Etruscans were Juno, Minerva, and Tinia, Vulcan, Mars, and Saturn, Hercules, Lummanus, and Vedius. — BREWER.

4. The Tarquins, long kings at Rome, had been expelled for their tyranny.

14. **Etruscan.** The inhabitants of ancient Etruria, whose boundaries were nearly the same as those of modern Tuscany, were called Etrurians or *Etruscans.*

26. **Volaterræ.** A powerful city of Etruria, built on a lofty hill about eighteen hundred feet above the level of the sea, and possessing extensive territory ; hence Macaulay's epithet "lordly."

30. **Populonia.** A seaport city of Etruria, under the dominion of Volaterræ.

32. The island of **Sardinia** is distant about one hundred and thirty miles from the coast of Tuscany.

34. **Pisæ**, or Pisa. A city of Etruria. The site of the modern **Pisa**, in which scarcely a trace of the ancient city is to be found, is on the river Serchio, near the Mediterranean coast.

36. **Massilia.** An ancient Gallic city (on the site of the present Marseilles) and long an ally of Rome.

38. **Clanis**, now Chiano (compare the change of name with that of Clusium to Chiusi). A river of Etruria.

40. **Cortona.** Of the same name and site as the modern city.

43. **Auser.** Now the Serchio. See note on line 34.

45. **Ciminian hill.** A range of mountains in Etruria, now Monte Cimino.

46. **Clitumnus.** A tributary of the river Tiber (now Clitumno) in Umbria, east of Tuscany.

49. **Volsinian mere.** Now Lake Bolsena, in the province of Rome.

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58. **Arretium.** A city of Etruria, now Arezzo, at the foot of the Apennines.

60. **Umbro.** A river of Etruria, now the Ombrone.

61. In allusion to the washing of the sheep before shearing.

62. **Luna.** An Etruscan town, now Luni.

63–64. In allusion to the treading out of the juice of the grapes in the wine-press.

72. The early writing of the Greeks, learned from the Phœnicians, or some other Semitic source, was at first from right to left, then from right to left and back again, or "plough-wise," and finally from left to right.

80. **Nursia.** A city of the Sabines, now Norcia, in the province of Umbria.

86. **Sutrium.** An Etruscan city, the modern Sutri.

96. **Tusculum** was a lofty fortified town about ten miles southeast of the city of Rome, near the present Frascati.

Mamilius had married the daughter of Tarquin the Proud.

97. **Latian.** Latium, the country of the Latians, or Latins. Though its boundaries varied at different times, it included in general the western part of Italy between Etruria and Campania.

122. The **Tarpeian** rock. A part of the Capitoline Hill in Rome was so called from the legend that Tarpeia, daughter of Spurius Tarpeius, tempted by the golden bracelets of the Sabines, agreed to open a gate of the fortress for them, and that, having entered, they cast their shields upon her and crushed her to death.

133. **Crustumerium.** A Sabine town.

134. **Ostia.** The harbor of Rome, sixteen miles from that city, and at the mouth of the Tiber.

136. **Janiculum.** "Ancus Marcius built a fortress on the Janiculus, a hill on the other side of the Tiber, as a protection against the Etruscans, and connected it with the city by means of the Pons Sublicius." — SMITH'S *Classical Dictionary*. This Sublician bridge is supposed to be that of the present story.

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185. **Lucumo** was the original name of the first Tarquin. It is here used to denote an Etruscan Patrician.

192. **Thrasymene.** A lake in Etruria, near Clusium, now called Perugia.

199. **Sextus.** One of the Tarquins, who violated the honor of Lucretia, the wife of his kinsman, Collatinus. She summoned her husband and father, told them the story of her wrongs, and then plunged a knife into her heart. This crime of Sextus caused the downfall and banishment of the Tarquins. See page 33, lines 209–228.

242, 246. **Ramnian** and **Titian** appear to be family or clan designations.

253 ff. These lines give the point of view of the supposed balladist. See Macaulay's preface above.

267. The **Tribunes** were the officers elected from the common people to preserve their rights against the encroachments of the nobles.

268. The **Fathers** were the *Patres*, or *Patricii*, those of noble rank.

277. The **Commons** were the *plebs*, or common people, as distinguished from the nobles, or patricians.

301. **Tifernum** was a town of Umbria, near the source of the Tiber.

304. **Ilva** (now Elba). A small island off the coast of Italy, near Populonia (see note on line 30). It was famous for its iron mines.

309. **Nequinum.** A town in Umbria, on the bank of the river **Nar** (line 310). Its name was later changed to Narnia, and is now Narni.

319. **Falerii.** An Etruscan town near Mount Soracte.

321. **Urgo.** Also known as Gorgon, and now as Gorgona, an island north of Ilva or Elba. See note, line 304.

323. **Volsinium.** An ancient Etruscan city (now Bolsena), on the Volsinian lake.

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326. **Cosa.** An Etruscan city, near the coast, now Ansedonia.

337. **Campania.** A province of Italy, southeast of Latium, and bordering on the coast.

360. In allusion to the story that Romulus and Remus, the founders of Rome, were suckled by a wolf.

384. **Alvernus.** See note on *Lavernia* or *Alvernia*, p. 216.

488. **Palatinus.** The first of the "seven hills of Rome."

545. One form of the legend has it, that he received as much land as he could encircle with the plough in a day. Cf. the story in Virgil, Book I.

550. **Comitium.** The place of public legislative assembly; the Forum.

572. **Algidus.** A wooded range of mountains in Latium.

PREFACE TO THE BATTLE OF THE LAKE REGILLUS

The following poem is supposed to have been produced about ninety years after the lay of Horatius. Some persons mentioned in the lay of Horatius make their appearance again, and some appellations and epithets used in the lay of Horatius have been purposely repeated: for, in an age of ballad-poetry, it scarcely ever fails to happen, that certain phrases come to be appropriated to certain men and things, and are regularly applied to those men and things by every minstrel. Thus we find both things in the Homeric poems and in Hesiod, *βίη 'Ηρακληείη' περικλύτος 'Αμφιγυήεις, διάκτορος 'Αργειφόντης, ἑπτάπυλος Θήβη, 'Ελένης ἕνεκ' ἠϋκόμοιο.* Thus, too, in our own national songs, Douglas is almost always the doughty Douglas: England is merry England: all the gold is red; and all the ladies are gay.

The principal distinction between the lay of Horatius and the lay of the Lake Regillus is that the former is meant to be purely Roman, while the latter, though national in its general spirit, has

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a slight tincture of Greek learning and of Greek superstition. The story of the Tarquins, as it has come down to us, appears to have been compiled from the works of several popular poets; and one, at least, of those poets appears to have visited the Greek colonies in Italy, if not Greece itself, and to have had some acquaintance with the works of Homer and Herodotus. Many of the most striking adventures of the house of Tarquin, before Lucretia makes her appearance, have a Greek character. The Tarquins themselves are represented as Corinthian nobles of the great house of the Bacchiadæ, driven from their country by the tyranny of that Cypselus, the tale of whose strange escape Herodotus has related with incomparable simplicity and liveliness. Livy and Dionysius tell us that when Tarquin the Proud was asked what was the best mode of governing a conquered city, he replied only by beating down with his staff all the tallest poppies in his garden. This is exactly what Herodotus, in the passage to which reference has already been made, relates of the counsel given to Periander, the son of Cypselus. The stratagem by which the town of Gabii is brought under the power of the Tarquins is, again, obviously copied from Herodotus. The embassy of the young Tarquins to the oracle at Delphi is just such a story as would be told by a poet whose head was full of the Greek mythology: and the ambiguous answer returned by Apollo is in the exact style of the prophecies which, according to Herodotus, lured Crœsus to destruction. Then the character of the narrative changes. From the first mention of Lucretia to the retreat of Porsena nothing seems to be borrowed from foreign sources. The villany of Sextus, the suicide of his victim, the revolution, the death of the sons of Brutus, the defence of the bridge, Mucius burning his hand, Clœlia swimming through the Tiber, seem to be all strictly Roman. But when we have done with the Tuscan war, and enter upon the war with the Latines, we are again struck by the Greek air of the story. The Battle of the Lake Regillus is in all respects a Homeric battle, except that the combatants ride

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astride on their horses, instead of driving chariots. The mass of fighting men is hardly mentioned. The leaders single each other out, and engage hand to hand. The great object of the warriors on both sides is, as in the Iliad, to obtain possession of the spoils and bodies of the slain; and several circumstances are related which forcibly remind us of the great slaughter round the corpses of Sarpedon and Patroclus.

But there is one circumstance which deserves especial notice. Both the war of Troy and the war of Regillus were caused by the licentious passions of young princes, who were therefore peculiarly proud not to be sparing of their own persons in the day of battle. Now the conduct of Sextus at Regillus, as described by Livy, so exactly resembles that of Paris, as described at the beginning of the third book of the Iliad, that it is difficult to believe the resemblance accidental. Paris appears before the Trojan ranks, defying the bravest Greek to encounter him:

> Τρωσὶν μὲν προμάχιζεν Ἀλέξανδρος θεοειδής,
> . . . . . Ἀργείων προκαλίζετο πάντας ἀρίστους,
> ἀντίβιον μαχέσασθαι ἐν αἰνῇ δηιοτῆτι.

Livy introduces Sextus in a similar manner: "Ferocem juvenum Tarquinium, ostentantem se in prima exsulum acie." Menelaus rushes to meet Paris. A Roman noble, eager for vengeance, spurs his horse towards Sextus. Both the guilty princes are instantly terror-stricken:

> Τὸν δ' ὡς ς οδν ἐνόησεν Ἀλέξανδρος θεοειδὴς
> ἐν προμάχοισι φανέντα, κατεπλήγη φίλον ἦτορ·
> ἂψ δ' ἑτάρων εἰς ἔθνος ἐχάζετο κῆρ' ἀλεείνων.

"Tarquinius," says Livy, "retro in agmen suorum infenso cessit hosti." If this be a fortuitous coincidence, it is one of the most extraordinary in literature.

In the following poem, therefore, images and incidents have

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been borrowed, not merely without scruple, but on principle, from the incomparable battle-pieces of Homer.

The popular belief at Rome, from an early period, seems to have been that the event of the great day of Regillus was decided by supernatural agency. Castor and Pollux, it was said, had fought, armed and mounted, at the head of the legions of the commonwealth, and had afterwards carried the news of the victory with incredible speed to the city. The well in the Forum at which they had alighted was pointed out. Near the well rose their ancient temple. A great festival was kept to their honor on the Ides of Quintilis, supposed to be the anniversary of the battle; and on that day sumptuous sacrifices were offered to them at the public charge. One spot on the margin of Lake Regillus was regarded during many ages with superstitious awe. A mark, resembling in shape a horse's hoof, was discernible in the volcanic rock; and this mark was believed to have been made by one of the celestial chargers.

How the legend originated cannot now be ascertained: but we may easily imagine several ways in which it might have originated; nor is it at all necessary to suppose, with Julius Frontinus, that two young men were dressed up by the Dictator to personate the sons of Leda. It is probable that Livy is correct when he says that the Roman general, in the hour of peril, vowed a temple to Castor. If so, nothing could be more natural than that the multitude should ascribe the victory to the favor of the Twin Gods. When such was the prevailing sentiment, any man who chose to declare that, in the midst of the confusion and slaughter, he had seen two godlike forms on white horses scattering the Latines, would find ready credence. We know, indeed, that, in modern times, a very similar story actually found credence among a people much more civilized than the Romans of the fifth century before Christ. A chaplain of Cortes, writing about thirty years after the conquest of Mexico, in an age of printing presses, libraries, uni-

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versities, scholars, logicians, jurists and statesmen, had the face to assert that, in one engagement against the Indians, Saint James had appeared on a gray horse at the head of the Castilian adventurers. Many of those adventurers were living when this lie was printed. One of them, honest Bernal Diaz, wrote an account of the expedition. He had the evidence of his own senses against the legend; but he seems to have distrusted even the evidence of his own senses. He says that he was in the battle, and that he saw a gray horse with a man on his back, but that the man was, to his thinking, Francesco de Morla, and not the ever-blessed apostle, Saint James. "Nevertheless," Bernal adds, "it may be that the person on the gray horse was the glorious apostle Saint James, and that I, sinner that I am, was unworthy to see him." The Romans of the age of Cincinnatus were probably quite as credulous as the Spanish subjects of Charles the Fifth. It is therefore conceivable that the appearance of Castor and Pollux may have become an article of Faith before the generation which had fought at Regillus had passed away. Nor could anything be more natural than that the poets of the next age should embellish this story, and make the celestial horsemen bear the tidings of victory to Rome.

Many years after the temple of the Twin Gods had been built in the Forum, an important addition was made to the ceremonial by which the state annually testified its gratitude for their protection. Quintus Fabius and Cuplius Decius were elected Censors at a momentous crisis. It had become absolutely necessary that the classification of the citizens should be revised. On that classification depended the distribution of political power. Party spirit ran high; and the republic seemed to be in danger of falling under the dominion either of a narrow oligarchy or of an ignorant and headstrong rabble. Under such circumstances, the most illustrious patrician and most illustrious plebeian of the age were intrusted with the office of arbitrating between the angry factions; and they

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performed their arduous task to the satisfaction of all honest and reasonable men.

One of their reforms was a remodelling of the equestrian order; and, having effected this reform, they determined to give to their work a sanction derived from religion. In the chivalrous societies of modern times, which have much more than may at first sight appear in common with the equestrian order of Rome, it has been usual to invoke the special protection of some Saint, and to observe his day with peculiar solemnity. Thus the Companions of the Garter wear the image of Saint George depending from their collars, and meet, on great occasions, in Saint George's Chapel. Thus, when Lewis the Fourteenth instituted a new order of chivalry for the rewarding of military merit, he commended it to the favor of his own glorified ancestor and patron, and decreed that all the members of the fraternity should meet at the royal palace on the feast of Saint Lewis, should attend the king to chapel, should hear mass, and should subsequently hold their great annual assembly. There is a considerable resemblance between this rule of the order of Saint Lewis and the rule which Fabius and Decius made respecting the Roman knights. It was ordained that a grand muster and inspection of the equestrian body should be part of the ceremonial performed on the anniversary of the battle of Regillus, in honor of Castor and Pollux, the two equestrian Gods. All the knights, clad in purple and crowned with olive, were to meet at a temple of Mars in the suburbs. Thence they were to ride in state to the Forum, where the temple of the Twins stood. This pageant was, during several centuries, considered as one of the most splendid sights of Rome. In the time of Dionysius, the cavalcade sometimes consisted of five thousand horsemen, all persons of fair repute and easy fortune.

There can be no doubt that the Censors who instituted this august ceremony acted in concert with the Pontiffs to whom, by the constitution of Rome, the superintendence of the public worship

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belonged; and it is probable that those high religious functionaries were, as usual, fortunate enough to find in their books or traditions some warrant for the innovation.

The following poem is supposed to have been made for this great occasion. Songs, we know, were chanted at the religious festivals of Rome from an early period, indeed from so early a period that some of the sacred verses were popularly ascribed to Numa, and were utterly unintelligible in the age of Augustus. In the Second Punic War a great feast was held in honor of Juno, and a song was sung in her praise. This song was extant when Livy wrote; and, though exceedingly rugged and uncouth, seemed to him not wholly destitute of merit. A song, as we learn from Horace, was part of the established ritual at the great Secular Jubilee. It is therefore likely that the Censors and Pontiffs, when they had resolved to add a grand procession of knights to the other solemnities annually performed on the Ides of Quintilis, would call in the aid of a poet. Such a poet would naturally take for his subject the battle of Regillus, the appearance of the Twin Gods, and the institution of their festival. He would find abundant materials in the ballads of his predecessors; and he would make free use of the scanty stock of Greek learning which he had himself acquired. He would probably introduce some wise and holy Pontiff enjoying the magnificent ceremonial which, after a long interval, had at length been adopted. If the poem succeeded, many persons would commit it to memory. Parts of it would be sung to the pipe at banquets. It would be peculiarly interesting to the great Posthumian House, which numbered among its many images that of the Dictator Aulus, the hero of Regillus. The orator who, in the following generation, pronounced the funeral panegyric over the remains of Lucius Posthumius Megellus, thrice Consul, would borrow largely from the lay; and thus some passages, much disfigured, would probably find their way into the chronicles which were afterwards in the hands of Dionysius and Livy.

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Antiquaries differ widely as to the situation of the field of battle. The opinion of those who suppose that the armies met near Cornufelle, between Frascati and the Monte Porzio, is at least plausible, and has been followed in the poem.

As to the details of the battle, it has not been thought desirable to adhere minutely to the accounts which have come down to us. Those accounts, indeed, differ widely from each other, and, in all probability, differ as widely from the ancient poem from which they were originally derived.

It is unnecessary to point out the obvious imitations of the Iliad, which have been purposely introduced.

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THE BATTLE OF THE LAKE REGILLUS (Pages 26–53)

1. **Regillus** is a lake in the province of Latium. The battle described in this poem was fought in 498 B.C.

2. **The lictors** were the guards who attended the magistrates.

13. **Yellow River.** The Tiber.

14. **Sacred Hill.** *Mons Sacer*, beyond the Anio, a hill on which stood the temple of Jupiter.

15. **Ides of Quintilis.** The fifteenth of July.

17. **Martian Kalends.** The first of March.

18. **December's Nones.** The fifth day of December.

21. **Twin Brethren.** Castor, son of Leda and Tyndarus, and Pollux, son of Leda and Jupiter.

25. **Parthenius.** A mountain on the frontiers of Argolis and Arcadia.

27. **Cirrha.** A town in Phocis, near the oracle of Delphi.

Adria. The Adriatic Sea.

42. **Corne.** Corniculum, a town of Latium, near Lake Regillus.

63. **Thirty Cities.** The confederation of the thirty Latin cities.

84. **Posthumian race.** An ancient patrician family of Rome.

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86. Gabii. A town of Latium, between Rome and Prænestę, and a stronghold of the Tarquins.

115. Fathers of the City. The Senate of Rome. Called also *Conscript* Fathers (line 119).

125. Camerium. An ancient town of Latium, conquered by Tarquinius Priscus.

132. Axes. These were the symbols of office of the lictors. See note on line 2.

165. Setia. An ancient town of Latium, famous for its wine. Its modern name is ezze.

166. Norba (now Norma). A strongly fortified town in Latium belonging to the Volscians.

169. **Witch's Fortress.** Circeii on a promontory in the south of Latium, named after the enchantress Circe. — WEBB.

172. **Aricia** (now Riccia). An ancient town of Latium, on the Appian way, sixteen miles from Rome.

174. **ghastly priest.** The priest of the temple of Diana at Aricia was always a runaway slave who had killed his predecessor in single combat. The worship of Diana here was also attended with barbarous customs.

177. **Ufens** (now Uffente). A river in Latium.

183. **Cora.** An ancient town of Latium in the Volscian mountains.

185. **Laurentian jungle.** An ancient town of Latium, near Lavinium, whose marshes were famous for their wild boars.

187. **Anio.** A tributary of the Tiber, now L'Aniene or Teverone.

190. **Velitræ.** An ancient Volscian town in Latium.

205. **Lavinium.** See note above, line 185. Lavinium and Laurentum later became one city.

228. According to the legend, Sextus had found Lucretia among her women spinning. See note on *Horatius*, line 199.

233. **Tibur** (now Tivoli). An ancient town of Latium sixteen

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miles northeast of Rome, on the Anio. **Pedum.** An ancient town of Latium.

235. **Ferentinum.** Another ancient town of Latium, now Ferentino.

237. **Volscian.** The Volscians were an ancient tribe of Latium, long enemies of the Romans, but conquered in 338 B.C.

250. **Apulian.** Apulia was, in general, the southeast of Italy.

263. **Pomptine.** The Pontine marshes, as they are now called, are an extensive tract of marshy land on the western coast of Italy.

278. **Digentian.** Digentia was a small, clear stream in Latium. It flowed through the Sabine farm of the poet Horace.

280. **Bandusia.** The name of a spring celebrated in Horace's Odes, III, 13.

288. **Fidenæ.** An ancient town of the Sabines five miles from Rome.

292–300. See Macaulay's Preface, above.

362. The Velian hill was near the Forum in Rome.

480. **Aufidus to Po.** Aufidus (now Ofanto), a river rising in the Apennines and flowing into the Adriatic Sea. The Po empties into the same sea about one hundred and fifty miles farther north.

603. **Samothracia.** A small island in the Ægean Sea, now Samothraki.

604. **Cyrene** (now Ghrennan). An ancient city of North Africa, famous for its extensive ruins.

605. **Tarentum.** The modern Taranto.

623. **hearth of Vesta.** Vesta was the goddess of the hearth, or home. Her temple stood in the Forum. In this temple the sacred Vestal fire was kept burning, tended by the Vestal virgins.

624. **Golden Shield.** Ancile, a sacred shield, said to have fallen from heaven in the reign of Numa. Upon its preservation depended the safety of Rome. It was kept under guard in the temple of Vesta.

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660. **Lanuvium.** A city of Latium near Rome.

661. **Nomentum.** A Latin and later a Sabine town near Rome.

673. **Arpinum.** A Latian town, now Arpino.

676. **Anxur.** An ancient Latian town on the Appian way, fifty-eight miles southeast of Rome. It is now called Terracina.

695. **the Twelve.** The twelve priests appointed to guard the Golden Shield and the eleven duplicates of it, which had been made to defeat any attempt to steal it. Legend said that the safety of Rome depended upon the preservation of this shield.

699. **colleges.** The word *college* (Latin, *collegium*) signified a body of men in an organization devoted to a common purpose. Here it indicates a body of priests.

721. **Asylum.** In both Greece and Rome many temples and sacred places possessed the right of shielding slaves, debtors, or criminals who fled to them for refuge. Here Rome itself is referred to as the Asylum.

PREFACE TO VIRGINIA

A COLLECTION consisting exclusively of war-songs would give an imperfect, or rather an erroneous, notion of the spirit of the old Latin ballads. The Patricians, during more than a century after the expulsion of the Kings, held all the high military commands. A Plebeian, even though, like Lucius Siccius, he were distinguished by his valor and knowledge of war, could serve only in subordinate posts. A minstrel, therefore, who wished to celebrate the early triumphs of his country, could hardly take any but Patricians for his heroes. The warriors who are mentioned in the two preceding lays, Horatius, Lartius, Herminius, Aulus Posthumius, Æbutius Elva, Sempronius Atratinus, Valerius Poplicola, were all members of the dominant order; and a poet who was singing their praises, whatever his own political opinions might be, would naturally ab-

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stain from insulting the class to which they belonged, and from reflecting on the system which had placed such men at the head of the legions of the commonwealth.

But there was a class of compositions in which the great families were by no means so courteously treated. No parts of early Roman history are richer with poetical coloring than those which relate to the long contest between the privileged houses and the commonalty. The population of Rome was, from a very early period, divided into hereditary castes, which, indeed, readily united to repel foreign enemies, but which regarded each other, during many years, with bitter animosity. Between those castes there was a barrier hardly less strong than that which, at Venice, parted the members of the Great Council from their countrymen. In some respects, indeed, the line which separated an Icilius or a Duilius from a Posthumius or a Fabius was even more deeply marked than that which separated the rower of a gondola from a Contarini or a Morosini. At Venice the distinction was merely civil. At Rome it was both civil and religious. Among the grievances under which the Plebeians suffered, three were felt as peculiarly severe. They were excluded from the highest magistracies; they were excluded from all share in the public lands; and they were ground down to the dust by partial and barbarous legislation touching pecuniary contracts. The ruling class in Rome was a moneyed class; and it made and administered the laws with a view solely to its own interest. Thus the relation between lender and borrower was mixed up with the relation between sovereign and subject. The great men held a large portion of the community in dependence by means of advances at enormous usury. The law of debt, framed by creditors, and for the protection of creditors, was the most horrible that has ever been known among men. The liberty, and even the life, of the insolvent were at the mercy of the Patrician money-lenders. Children often became slaves in consequence of the misfortunes of their parents. The debtor was imprisoned, not in a public jail,

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under the care of impartial public functionaries, but in a private workhouse belonging to the creditor. Frightful stories were told respecting these dungeons. It was said that torture and brutal violation were common; that tight stocks, heavy chains, scanty measures of food, were used to punish wretches guilty of nothing but poverty; and that brave soldiers, whose breasts were covered with honorable scars, were often marked still more deeply on the back by the scourges of high-born usurers.

The Plebeians were, however, not wholly without constitutional rights. From an early period they had been admitted to some share of political power. They were enrolled each in his century, and were allowed a share, considerable, though not proportioned to their numerical strength, in the disposal of those high dignities from which they were themselves excluded. Thus their position bore some resemblance to that of the Irish Catholics during the interval between the year 1792 and the year 1829. The Plebeians had also the privilege of annually appointing officers, named Tribunes, who had no active share in the government of the commonwealth, but who, by degrees, acquired a power formidable even to the ablest and most resolute Consuls and Dictators. The person of the Tribune was inviolable; and, though he could directly effect little, he could obstruct everything.

During more than a century after the institution of the Tribuneship, the Commons struggled manfully for the removal of the grievances under which they labored; and, in spite of many checks and reverses, succeeded in wringing concession after concession from the stubborn aristocracy. At length, in the year of the city 378, both parties mustered their whole strength for their last and most desperate conflict. The popular and active Tribune, Caius Licinius, proposed the three memorable laws which are called by his name, and which were intended to redress the three great evils of which the Plebeians complained. He was supported, with eminent ability and firmness, by his colleague, Lucius Sextius.

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The struggle appears to have been the fiercest that ever, in any community, terminated without an appeal to arms. If such a contest had raged in any Greek city, the streets would have run with blood. But, even in the paroxysms of faction, the Roman retained his gravity, his respect for law, and his tenderness for the lives of his fellow-citizens. Year after year Licinius and Sextius were re-elected Tribunes. Year after year, if the narrative which has come down to us is to be trusted, they continued to exert, to the full extent, their power of stopping the whole machine of government. No curule magistrates could be chosen; no military muster could be held. We know too little of the state of Rome in those days to be able to conjecture how, during that long anarchy, the peace was kept, and ordinary justice administered between man and man. The animosity of both parties rose to the greatest height. The excitement, we may well suppose, would have been peculiarly intense at the annual election of Tribunes. On such occasions there can be little doubt that the great families did all that could be done, by threats and caresses, to break the union of the Plebeians. That union, however, proved indissoluble. At length the good cause triumphed. The Licinian laws were carried. Lucius Sextius was the first Plebeian Consul, Caius Licinius the third.

The results of this great change were singularly happy and glorious. Two centuries of prosperity, harmony, and victory followed the reconciliation of the orders. Men who remembered Rome engaged in waging petty wars almost within sight of the Capitol, lived to see her the mistress of Italy. While the disabilities of the Plebeians continued, she was scarcely able to maintain her ground against the Volscians and Hernicans. When those disabilities were removed, she rapidly became more than a match for Carthage and Macedon.

During the great Licinian contest the Plebeian poets were, doubtless, not silent. Even in modern times songs have been by

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no means without influence on public affairs; and we may therefore infer that, in a society where printing was unknown, and where books were rare, a pathetic or humorous party-ballad must have produced effects such as we can but faintly conceive. It is certain that satirical poems were common at Rome from a very early period. The rustics, who lived at a distance from the seat of government, and took little part in the strife of factions, gave vent to their petty local animosities in coarse Fescennine verse. The lampoons of the city were doubtless of a higher order; and their sting was early felt by the nobility. For in the Twelve Tables, long before the time of the Licinian laws, a severe punishment was denounced against the citizen who should compose or recite verses reflecting on another. Satire is, indeed, the only sort of composition in which the Latin poets, whose works have come down to us, were not mere imitators of foreign models; and it is therefore the only sort of composition in which they have never been rivalled. It was not, like their tragedy, their comedy, their epic and lyric poetry, a hot-house plant which, in return for assiduous and skilful culture, gave only scanty and sickly fruits. It was hardy and full of sap; and in all the various juices which it yielded might be distinguished the flavor of the Ausonian soil. "Satire," says Quinctilian, with just pride, "is all our own." Satire sprang, in truth, naturally from the constitution of the Roman government, and from the spirit of the Roman people; and, though at length subjected to metrical rules derived from Greece, retained to the last an essentially Roman character. Lucilius was the earliest satirist whose works were held in esteem under the Cæsars. But many years before Lucilius was born Nævius had been flung into a dungeon, and guarded there with circumstances of unusual rigor, on account of the bitter lines in which he had attacked the great Cæcilian family. The genius and spirit of the Roman satirist survived the liberty of their country, and were not extinguished by the cruel despotism of the Julian and Flavian Emperors. The

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great poet who told the story of Domitian's turbot, was the legitimate successor of those forgotten minstrels whose songs animated the factions of the infant Republic.

These minstrels, as Niebuhr has remarked, appear to have generally taken the popular side. We can hardly be mistaken in supposing that, at the great crisis of the civil conflict, they employed themselves in versifying all the most powerful and virulent speeches of the Tribunes, and in heaping abuse on the leaders of the aristocracy. Every personal defect, every domestic scandal, every tradition dishonorable to a noble house, would be sought out, brought into notice, and exaggerated. The illustrious head of the aristocratical party, Marcus Furius Camillus, might perhaps be, in some measure, protected by his venerable age, and by the memory of his great services to the State. But Appius Claudius Crassus enjoyed no such immunity. He was descended from a long line of ancestors distinguished by their haughty demeanor, and by the inflexibility with which they had withstood all the demands of the Plebeian order. While the political conduct and the deportment of the Claudian nobles drew upon them the fiercest public hatred, they were accused of wanting, if any credit is due to the early history of Rome, a class of qualities which, in the military commonwealth, is sufficient to cover a multitude of offences. The chiefs of the family appear to have been eloquent, versed in civil business, and learned after the fashion of their age; but in war they were not distinguished by skill or valor. Some of them, as if conscious where their weakness lay, had, when filling the highest magistracies, taken internal administration as their department of public business, and left the military command to their colleagues. One of them had been intrusted with an army, and had failed ignominiously. None of them had been honored with a triumph. None of them had achieved any martial exploit, such as those by which Lucius Quinctius Cincinnatus, Titus Quinctius Capitolinus, Aulus Cornelius Cossus, and, above all, the great Camillus, had extorted the reluc-

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tant esteem of the multitude. During the Licinian conflict, Appius Claudius Crassus signalized himself by the ability and severity with which he harangued against the two great agitators. He would naturally, therefore, be the favorite mark of the Plebeian satirists; nor would they have been at a loss to find a point on which he was open to attack.

His grandfather, called, like himself, Appius Claudius, had left a name as much detested as that of Sextus Tarquinius. This elder Appius had been Consul more than seventy years before the introduction of the Licinian laws. By availing himself of a singular crisis in public feeling, he had obtained the consent of the Commons to the abolition of the Tribuneship, and had been the chief of that Council of Ten to which the whole direction of the State had been committed. In a few months his administration had become universally odious. It had been swept away by an irresistible outbreak of popular fury; and its memory was still held in abhorrence by the whole city. The immediate cause of the downfall of this execrable government was said to have been an attempt made by Appius Claudius upon the chastity of a beautiful young girl of humble birth. The story ran that the Decemvir, unable to succeed by bribes and solicitations, resorted to an outrageous act of tyranny. A vile dependant of the Claudian house laid claim to the damsel as his slave. The cause was brought before the tribunal of Appius. The wicked magistrate, in defiance of the clearest proofs, gave judgment for the claimant. But the girl's father, a brave soldier, saved her from servitude and dishonor by stabbing her to the heart in the sight of the whole Forum. That blow was the signal for a general explosion. Camp and city rose at once; the Ten were pulled down; the Tribuneship was re-established; and Appius escaped the hands of the executioner only by a voluntary death.

It can hardly be doubted that a story so admirably adapted to the purposes both of the poet and of the demagogue would be eagerly seized upon by minstrels burning with hatred against the

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Patrician order, against the Claudian house, and especially against the grandson and namesake of the infamous Decemvir.

In order that the reader may judge fairly of these fragments of the lay of Virginia, he must imagine himself a Plebeian who has just voted for the re-election of Sextius and Licinius. All the power of the Patricians has been exerted to throw out the two great champions of the Commons. Every Posthumius, Æmilius, and Cornelius has used his influence to the utmost. Debtors have been let out of the workhouses on condition of voting against the men of the people: clients have been posted to hiss and interrupt the favorite candidates: Appius Claudius Crassus has spoken with more than his usual eloquence and asperity: all has been in vain: Licinius and Sextius have a fifth time carried all the tribes: work is suspended: the booths are closed: the Plebeians bear on their shoulders the two champions of liberty through the Forum. Just at this moment it is announced that a popular poet, a zealous adherent of the Tribunes, has made a new song, which will cut the Claudian nobles to the heart. The crowd gathers round him, and calls on him to recite it. He takes his stand on the spot where, according to tradition, Virginia, more than seventy years ago, was seized by the pandar of Appius, and he begins his story.

T. B. MACAULAY.

VIRGINIA (Pages 54–68)

5. fountains running wine. The followers of Dionysus, the wine-god, are represented in the *Bacchæ* of Euripides as striking the ground, whence issued fountains of milk and wine. — WEBB.

6. maids with snaky tresses. The head of Medusa, and the heads of the Furies. **sailors turned to swine.** The sailors of Ulysses were thus metamorphosed by Circe on her island in the Ægean Bay. See Homer's *Odyssey*, Book X.

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10. **the wicked Ten.** The ten magistrates (*Decemviri*) were appointed to draw up and administer the laws of Rome in 449 B.C. After a few years they usurped absolute power, until the deed of Appius Claudius, told in this poem, led to their expulsion.

20. **client.** The clients were the dependants of distinguished men. For the details of this relation of patron and client see Smith's *Dictionary of Greek and Roman Antiquities.*

24. **Licinius.** Caius Licinius Calvus, who served as Tribune of the people from 376 to 367 B.C., and who, with his colleague, Lucius Sextius, instituted reforms that brought to an end the strife between patricians and plebeians.

31. **Tablets.** Boards covered with wax, upon which the Romans wrote with a sharp-pointed piece of steel called a *stylus.*

35. **Sacred Street.** The Via Sacra, which led into the Forum.

38. **Lucrece.** See note on *Horatius*, line 199 (page 177), and *Regillus*, line 228 (page 186).

45. **Alban mountains.** The sacred mountain of the Latins. On its summit were celebrated certain religious festivals.

46. **Seven Hills.** The Seven Hills on which Rome was built were Palatinus, Capitolinus, Quirinalis, Cælius, Aventinus, Viminalis, Esquilinus. Rome is frequently referred to in ancient and modern literature as the City of Seven Hills.

83. See note on line 24.

87. **Icilius.** One of the leaders of the cause of the common people. According to the legend, he was three times elected Tribune, was betrothed to Virginia, and after her death aroused the army to revolt against the Ten.

94. **Quirites.** Citizens of Rome.

95. **Servius.** Servius Tullius, sixth king of Rome, 578 to 534 B.C., "regarded by posterity as the author of all their civil rights and institutions." — SMITH.

97. **sire.** In allusion to the murder of Lucius Tarquinius, who was murdered by the sons of Ancus Martius, his predecessor,

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and succeeded by the wise and beneficent Servius, of the note above.

98. **Scævola.** Mucius Scævola, according to the legend, was a Roman youth who attempted to assassinate King Porsena, who was besieging the city. Being captured, and condemned by Porsena to be burned alive, he held his hand in the flames without flinching, and told the king that there were three hundred other youths as fearless who had sworn to kill him. The king thereupon rewarded Scævola with his freedom and made peace with Rome.

102. **Sacred Hill.** See note on *Regillus*, line 14.

104–105. **Marcian, Fabian, Quinctius.** The names of powerful patrician families.

106. **Claudius.** Appius Claudius Labinus, the first of the Claudian family in Rome.

115–116. **Holy fillets,** etc. The fillets with which the victim of a sacrifice was decorated.

120. **Usance.** Usury. See line 121.

133. **Corinthian mirrors.** The earlier luxuries and elegancies of life were introduced into Rome from Greece.

134. **Capuan.** Capua, a wealthy and luxurious city of the Etruscans, in the southern part of Italy.

148. **Great sewer.** This great work is said to have been made under Tarquinius Priscus in the sixth century B.C.

182. **Volscians.** See note on *The Battle of Lake Regillus*, l. 237.

228. **Pincian Hill.** In the northwestern part of Rome. **Latin Gate.** At the southernmost end of the city.

249. **Caius of Corioli.** Caius Marcius, surnamed Coriolanus from his heroism at the capture of the Volscian town Corioli, 493 B.C. Two years later he was exiled by the commons for his attitude towards them, and particularly for his attempt to make them give up their tribunes as a condition of the distribution of corn during a famine. In 489 he led an army of Volscians against

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Rome, rejected the overtures of peace, and finally consented to spare Rome at the intercession of an embassy of her noblest matrons, led by his wife Veturia and his mother Volumnia. The story is the basis of Shakspere's *Coriolanus*.

277. **Calabrian.** Calabria was the peninsula at the southeast end of Italy.

278. **Thunder-Cape.** The promontory Iapygium, at the end of Calabria.

280. **Mount Palatine.** See note on line 46.

PREFACE TO THE PROPHECY OF CAPYS

It can hardly be necessary to remind any reader that according to the popular tradition, Romulus, after he had slain his grand-uncle Amulius, and restored his grandfather Numitor, determined to quit Alba, the hereditary domain of the Sylvian princes, and to found a new city. The gods, it was added, vouchsafed the clearest signs of the favor with which they regarded the enterprise, and of the high destinies reserved for the young colony.

This event was likely to be a favorite theme of the old Latin minstrels. They would naturally attribute the project of Romulus to some divine intimation of the power and prosperity which it was decreed that his city should attain. They would probably introduce seers, foretelling the victories of unborn Consuls and Dictators; and the last great victory would generally occupy the most conspicuous place in the prediction. There is nothing strange in the supposition that the poet who was employed to celebrate the first great triumph of the Romans over the Greeks might throw his song of exultation into this form.

The occasion was one likely to excite the strongest feelings of national pride. A great outrage had been followed by a great retribution. Seven years before this time Lucius Posthumius

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Megellus, who sprung from one of the noblest houses of Rome, and had been thrice Consul, was sent ambassador to Tarentum, with charge to demand reparation for grievous injuries. The Tarentines gave him audience in their theatre, where he addressed them in such Greek as he could command, which, we may believe, was not exactly such as Cineas would have spoken. An exquisite sense of the ridiculous belonged to the Greek character; and closely connected with this faculty was a strong propensity to flippancy and impertinence. When Posthumius placed an accent wrong, his hearers burst into a laugh. When he remonstrated, they hooted him, and called him barbarian; and at length hissed him off the stage as if he had been a bad actor. As the grave Roman retired, a buffoon who, from his constant drunkenness, was nicknamed the Pint-pot, came up with gestures of the grossest indecency, and bespattered the senatorial gown with filth. Posthumius turned round to the multitude, and held up the gown, as if appealing to the universal law of nations. The sight only increased the insolence of the Tarentines. They clapped their hands, and set up a shout of laughter which shook the theatre. "Men of Tarentum," said Posthumius, "it will take not a little blood to wash this gown."

Rome, in consequence of this insult, declared war against the Tarentines. The Tarentines sought for allies beyond the Ionian Sea. Pyrrhus, king of Epirus, came to their help with a large army; and, for the first time, the two great nations of antiquity were fairly matched against each other.

The fame of Greece in arms, as well as in arts, was then at the height. Half a century earlier, the career of Alexander had excited the admiration and terror of all nations from the Ganges to the Pillars of Hercules. Royal houses, founded by Macedonian captains, still reigned at Antioch and Alexandria. That barbarian warriors, led by barbarian chiefs, should win a pitched battle against Greek valor, guided by Greek science, seemed as incredible

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as it would now seem that the Burmese or the Siamese should, in the open plain, put to flight an equal number of the best English troops. The Tarentines were convinced that their countrymen were irresistible in war; and this conviction had emboldened them to treat with the grossest indignity one whom they regarded as the representative of an inferior race. Of the Greek generals then living, Pyrrhus was indisputably the first. Among the troops who were trained in the Greek discipline, his Epirotes ranked high. His expedition to Italy was a turning-point in the history of the world. He found there a people who, far inferior to the Athenians and Corinthians in the fine arts, in the speculative sciences, and in all the refinements of life, were the best soldiers on the face of the earth. Their arms, their gradations of rank, their order of battle, their method of intrenchment, were all of Latian origin, and had all been gradually brought near to perfection, not by the study of foreign models, but by the genius and experience of many generations of great native commanders. The first words which broke from the king, when his practised eye had surveyed the Roman encampment, were full of meaning: "These barbarians," he said, "have nothing barbarous in their military arrangements." He was at first victorious; for his own talents were superior to those of the captains who were opposed to him; and the Romans were not prepared for the onset of the elephants of the East, which were then for the first time seen in Italy — moving mountains, with long snakes for hands.[1] But the victories of the Epirotes were fiercely disputed, dearly purchased, and altogether unprofitable. At length, Manius Curius Dentatus, who had in his first Consulship won two triumphs, was again placed at the head of the Roman commonwealth, and sent to encounter the invaders. A great battle was fought near Beneventum. Pyrrhus was completely defeated. He repassed the sea; and the world learned, with amaze-

[1] *Anguimanus* is the old Latin epithet for an elephant. Lucretius ii. 538. v. 1302.

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ment, that a people had been discovered, who, in fair fighting, were superior to the best troops that had been drilled on the system of Parmenio and Antigonus.

The conquerors had a good right to exult in their success; for the glory was all their own. They had not learned from their enemy how to conquer him. It was with their own national arms, and in their own national battle-array, that they had overcome weapons and tactics long believed to be invincible. The pilum and the broadsword had vanquished the Macedonian spear. The legion had broken the Macedonian phalanx. Even the elephants, when the surprise produced by their first appearance was over, could cause no disorder in the steady yet flexible battalions of Rome.

It is said by Florus, and may easily be believed, that the triumph far surpassed in magnificence any that Rome had previously seen. The only spoils which Papirius Cursor and Fabius Maximus could exhibit were flocks and herds, wagons of rude structure, and heaps of spears and helmets. But now, for the first time, the riches of Asia and the arts of Greece adorned a Roman pageant. Plate, fine stuffs, costly furniture, rare animals, exquisite paintings and sculptures, formed part of the procession. At the banquet would be assembled a crowd of warriors and statesmen, among whom Manius Curius Dentatus would take the highest room. Caius Fabricius Luscinus, then, after two Consulships and two triumphs, Censor of the commonwealth, would doubtless occupy a place of honor at the board. In situations less conspicuous probably lay some of those who were, a few years later, the terror of Carthage; Caius Duilius, the founder of the maritime greatness of his country; Marcus Atilius Regulus, who owed to defeat a renown far higher than that which he had derived from his victories; and Caius Lutatius Catulus, who, while suffering from a grievous wound, fought the great battle of the Ægates, and brought the First Punic War to a triumphant close. It is impossible to recount the names of these eminent citizens, without reflecting that they were al'

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without exception, Plebeians, and would, but for the ever-memorable struggle maintained by Caius Licinius and Lucius Sextius, have been doomed to hide in obscurity, or to waste in civil broils, the capacity and energy which prevailed against Pyrrhus and Hamilcar.

On such a day we may suppose that the patriotic enthusiasm of a Latin poet would vent itself in reiterated shouts of *Io triumphe*, such as were uttered by Horace on a far less exciting occasion, and in boasts resembling those which Virgil put into the mouth of Anchises. The superiority of some foreign nations, and especially of the Greeks, in the lazy arts of peace, would be admitted with disdainful candor; but pre-eminence in all the qualities which fit a people to subdue and govern mankind would be claimed for the Romans.

The following lay belongs to the latest age of Latin ballad-poetry. Nævius and Livius Andronicus were probably among the children whose mothers held them up to see the chariot of Curius go by. The minstrel who sang on that day might possibly have lived to read the first hexameters of Ennius, and to see the first comedies of Plautus. His poem, as might be expected, shows a much wider acquaintance with the geography, manners, and productions of remote nations, than would have been found in compositions of the age of Camillus. But he troubles himself little about dates, and having heard travellers talk with admiration of the Colossus of Rhodes, and of the structures and gardens with which the Macedonian kings of Syria had embellished their residence on the banks of the Orontes, he has never thought of inquiring whether these things existed in the age of Romulus.

T. B. MACAULAY.

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THE PROPHECY OF CAPYS (Pages 69–80)

1. Amulius. According to the old myth, Numitor, king of Alba Longa, and one of the Sylvian line, was dethroned by his brother Amulius, his son murdered, and his daughter Rhea made a Vestal virgin. She gave birth to two sons by Mars, who were ordered thrown into the Tiber by Amulius. The basket containing them drifted ashore. They were found and suckled by a she-wolf. Later they were discovered and brought up by a shepherd, Faustulus. When they grew up and discovered their origin, they slew the usurper Amulius, restored their grandfather Numitor to his throne, and then proceeded to found the city of Rome on the banks of the Tiber.

4. Aventine. One of the seven hills of Rome, near the banks of the Tiber.

86. Rhea. See note on line 1.

93. Capys. One of the Sylvian line, said to be descended from Æneas.

110. Tartessian. Tartessus was an ancient Phœnician town in Spain, conjectured by some writers to be the same as *Tarshish*. See *Jonah* i. 3.

112. Libyan. Libya was the Greek designation for **Africa**, especially north Africa.

115. Arabia was famous even in early times for its perfumes.

116. Sidon. A city of Phœnicia, famed for its commerce and especially for its purple dye.

149. Pomona. The goddess of fruits.

150. Liber. Another name for Bacchus, the god of wine.

151. Pales. The god of flocks.

171. Tyre. A city of Phœnicia, famous like Sidon for its commerce.

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175–176. The earlier Romans held in contempt as effeminate the art and literature of Greece.

177. **pilum.** The Latin name for the Roman javelin.

185. **Volscian.** See note on page 187.

187. **Capua**, near the site of the modern Capua, a few miles from Naples, was celebrated for its luxury and effeminacy.

189. **Lucumoes of Arnus.** See note, page 177.

191. **Samnite.** The Samnites were inhabitants of Samnium, a province of central Italy.

200. **Earth-shaking beast.** Elephants trained to battle were a part of the military equipment of Pyrrhus.

205. **Epirotes.** Inhabitants of Epirus, in northwestern Greece. Pyrrhus was king of Epirus.

207. **Tarentum.** Now Taranto. A Greek city in Calabria, Italy. See the sub-title.

230. **Red King.** Pyrrhus.

249. **Manius Curius.** See the sub-title.

257. **Rosea** (*Le Roscie*) was a very fertile district near Reate. Varro mentions the "Rosean horses." — WEBB.

259. **Mevania.** A town in Umbria, famous for its cattle.

264. **Sacred Way.** See note on page 196.

266. **Suppliants' Grove.** The hollow between the two summits of the Capitoline hill, where fugitives from justice or revenge could find refuge.

271–272. **King of Day . . . Rhodes.** See above, page 202.

273. **Orontes.** A river in Syria.

280. **Byrsa.** The citadel of Carthage.

IVRY: A SONG OF THE HUGUENOTS (Pages 81–84)

The battle of Ivry (near Dreux) was fought in 1590 between Huguenots, under King Henry of Navarre, and the Catholic League,

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under the Duke of Mayenne. The objects of the conflict were partly religious, partly political. Henry was heir to the throne of France, but the League had refused to recognize his title. The Huguenots included much of the best of France in character, rank, and intelligence; and the bold and dashing qualities of Henry made him especially dear to his followers.

5. **Rochelle**, on the Bay of Biscay, was the Huguenot headquarters.

14. **Appenzel**. A canton, or division, of Switzerland. **Egmont** (1522–1568). A Flemish general and hero. The reference here is to his soldiers.

15. **Lorraine**. The Lorraines, Dukes of Guise, were among the leaders of the Catholic party against the Huguenots.

18. **Coligni** (1517–1572). A famous Huguenot general, murdered while in attendance at the court of King Charles. He was the first victim of the massacre of St. Bartholomew.

30. **Oriflamme**, flame of gold. The sacred banner of Saint Denis; the holy standard of France. Hence any bright ensign.

33. **Fiery Duke**. The Duke of Mayenne.

34. **Guelders**. A province of the Netherlands. **Almayne**. Germany.

42. **D'Aumale**. One of the Catholic leaders.

46. **St. Bartholomew**. The famous massacre of the French Protestants, on St. Bartholomew's day, August 23–24, 1572, incited by the Duke of Guise, Catherine de Medici (queen of France), and Charles IX, king of France. Between twenty thousand and thirty thousand people are said to have been killed.

54–55. **Maximilian** of Bethune, lord of Rosny, later Duke of Sully, and leader of the Liberal party in the government of France.

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THE ARMADA (Pages 85–89)

The Spanish Armada, a great fleet of about 130 vessels, was sent against England in 1588. It was met and defeated by an English fleet of eighty vessels under Lord Howard in the English Channel.

7. **Aurigny.** The French name for Alderney, one of the islands of the English Channel.

12. **Edgecumbe.** A headland near Plymouth, England.

18. **Her Grace.** Queen Elizabeth.

21. **Lion of the sea.** In allusion to the lion in the British flag, and to the British victories on the sea.

23. **Picard field.** Crecy, in Picardy, the scene of Edward III's great victory over Philip of France, August, 1346.

24. **Bohemia's plume.** The royal plume of Bohemia, a crest of three ostrich feathers. **Genoa's bow.** The Genoese crossbow-men. **Cæsar's eagle shield.** Charles IV, Prince of Bohemia, and Emperor of the West, with the title of "Cæsar." Hence the "eagle" of his shield. — WEBB.

25. **Agincourt.** The scene of the famous victory of the English over the French, in 1415.

27. **Sir Knight.** Lord Howard, commander of the English fleet.

30. **Semper eadem.** "Always the same." A favorite motto with Elizabeth.

35. **Eddystone.** A reef in the English Channel, south of Cornwall. **Berwick.** A seaport in Northumberland, at the mouth of the Tweed. **Lynn.** A seaport in Norfolk. **Milford Bay.** Milford Haven, on the southwestern coast of Wales.

38. **St. Michael's Mount.** A rock off the southwestern coast of Cornwall. **Beachy Head.** On the southern coast of England, in Sussex.

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41. **Tamar.** A river in the southwestern part of England, emptying into the harbor of Plymouth.

42. **Mendip.** The Mendip Hills, in southwestern England, county of Somerset.

43. **Longleat.** The seat of the Marquis of Bath, near Salisbury, considered one of the finest mansions in England. **Cranbourne.** In Dorsetshire, southeast England.

44. **Stonehenge.** The famous ruins, supposed to be of Druidical origin, in southern England. **Beaulieu.** A town of southern England, near the Isle of Wight.

46. **Clifton Down,** in Gloucester, near Bristol, southwestern England.

47. **Whitehall** Palace, in London. At this time in the possession of the sovereign.

48. **Richmond Hill.** In the western part of London.

59. **Blackheath,** in Kent. Now an open common.

62. **Hampstead.** Now a suburb of London, and a well-known pleasure resort.

65. **Darwin.** Probably Over-Darwen, in Lancaster, northwestern England.

67. **Malvern,** in Worcestershire.

68. **Wrekin.** A hill in Shropshire, England.

69. **Ely.** A city near Cambridge, containing one of England's most famous cathedrals.

71. **Belvoir** (pronounced Bē-vėr), in Leicestershire. The site of the famous castle of the Duke of Rutland. **Lincoln,** in Lincolnshire. One of England's most famous cathedral towns.

73. **Skiddaw.** A mountain in Cumberland, England. **Gaunt.** John of Gaunt, son of Edward III, was Duke of Lancaster. The turret here referred to, known as John of Gaunt's chair, is at the castle in Lancaster.

74. **Carlisle.** The capital of Cumberland.

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THE BATTLE OF NASEBY (Pages 90–93)

The battle of Naseby occurred in June, 1645. The Puritans were led by Fairfax and Cromwell, and the Royalists by King Charles and Prince Rupert. It was the decisive battle of the Civil War. Macaulay has here well expressed the fierce and haughty piety of the Puritans. See his second chapter of the *History of England* and his *Essay on Milton* for vivid descriptions of Puritan and Cavalier.

11. **Man of Blood.** The name given by the Puritans to the king, Charles I.

12. **Astley.** Sir Jacob Astley, Royalist and general. **Sir Marmaduke Longdale.** One of the leaders of the Royalist forces. **Rupert of the Rhine.** A German prince, nephew of Charles I, who fought in his cause during the Civil War.

14. **The General.** Sir Thomas Fairfax, parliamentary leader and commander-in-chief of the Puritan forces.

22. **Alsatia.** The precinct of White Friars in London, formerly a refuge for criminals. **Whitehall,** the royal palace in London.

29. **Skippon.** A brave Puritan general, and an official of the government under Cromwell.

52. **diamonds and spades.** The Puritans held card-playing in great abhorrence.

54. **Belial.** In the Old Testament one of the names of the spirit of evil. **Mammon.** The spirit of worldliness and avarice.

55. **Oxford halls.** Oxford University was a stronghold of the Royalist cause. **Durham's stalls.** At Durham Cathedral the Mass was publicly celebrated for the last time in England.

57. **She of the seven hills.** The Church of Rome.

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EPITAPH ON HENRY MARTYN (Page 94)

Henry Martyn (1781–1812) was an English missionary who died in Armenia. He was a graduate of Cambridge, chaplain to the East India Company, and translated the New Testament into Hindoostanee and into Persian.

LINES TO THE MEMORY OF PITT (Pages 94–95)

William Pitt (1759–1806), the famous Whig statesman, was second son of William Pitt, first earl of Chatham, also a statesman of great distinction. The second William Pitt was the leader of the government during the French wars under Napoleon.

A RADICAL WAR SONG (Pages 95–98)

Though an ardent Whig, Macaulay shows in the vigorous irony of this poem that he had no sympathy with extreme and anarchical ideas. His Whiggism was of the conservative type.

8. **England's rotten boroughs.** Prior to the great Reform Bill of 1832, the English system of representation in Parliament had fallen into bad conditions. Many boroughs which had dwindled to a mere handful of inhabitants, and in one instance to none, were still represented on an equality with more populous districts.

9. **Castlereagh** (1769–1822). Robert Stewart, Viscount Castlereagh and marquis of Londonderry, an Irish statesman. He became secretary for Ireland in 1797, and was prominent in the government until his death.

12. **Sack.** In allusion to the long-established custom of t'

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government of presenting the poet-laureate with an annual cask of sack. Robert Southey was laureate from 1813 to 1843.

13. **Eldon.** John Scott (1751–1838), first earl of Eldon, an English jurist and statesman, lord chancellor of England from 1801 to 1827.

17. **Guildhall.** The council hall of London.

19. **St. Stephen's.** The church behind the Mansion House, residence of the lord mayor.

20. **Wynne.** Charles Watkins Williams Wynne (1775–1850), a famous parliamentarian, called by his contemporary Canning, "Mr. Squeaker."

25. **Copley.** John Singleton Copley (1772–1863), Lord Lyndhurst, lawyer and statesman of the Tory party; solicitor-general in 1819.

28. **Pius Van.** William van Mildert (1765–1836), English prelate, professor of theology at Oxford, bishop of Llandaff in 1819 and of Dublin in 1826.

31. **Who freed the blacks.** William Wilberforce (1759–1833), the great philanthropist who did most for the abolition of slavery in England. The denunciation here refers to his support in Parliament of Pitt's financial policies.

38–40. The allusion is to the passage in *Matthew* x. 10.

47. **Hunt.** Leigh Hunt, the poet, well known for his radical political ideas.

49. **Carlisle.** Frederick Howard (1748–1825), fifth earl of Carlisle, an English statesman.

50. **Cranmer.** Thomas Cranmer (1489–1556), archbishop of Canterbury under Henry VIII. One of the leaders of the English Reformation; afterwards martyred for heresy. **Secker.** Thomas Secker (1693–1768), English prelate, successively bishop of Bristol, Oxford, and Canterbury.

51. **Watson,** James (1799–1854). Printer, radical, and socialist.

53. **Thistlewood.** Arthur Thistlewood (1772–1820), an adven-

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turer, condemned and executed for a conspiracy to excite an insurrection in London.

54. **Wellesley.** Richard Colley Wellesley (1760–1842), Marquis Wellesley and brother of the Duke of Wellington, distinguished as classical scholar, member of Parliament, governor-general of India, and Secretary of State for England.

56. **Cashman.** Probably a synonym for shopkeeper.

61. **Bayley.** Sir John Bayley (1763–1841), English jurist, and Justice of the King's Bench from 1808. **Best,** William Draper (1767–1845), lawyer and judge.

62. **Gifford,** Robert (1779–1826). As solicitor-general in 1817 he made the prosecuting address against James Watson, on trial for the "offense of imagining the king's death." **Gurney,** Sir John (1768–1845). The lawyer who secured the conviction of two of the Cato Street conspirators.

71. **Hymen.** The Roman god of marriage.

72. **Cupid.** The Roman god of love.

79. **Unexcised.** Untaxed.

80. **Poissardes.** A French wine.

THE BATTLE OF MONCONTOUR (Pages 98–99)

1. In the battle of Moncontour (October, 1569) the Huguenots under Coligny were defeated by the French Catholics under the Duc d'Anjou.

14. **Uri.** A canton (or division) of Switzerland.

SERMON IN A CHURCHYARD (Pages 100–103)

40. **Hamilton.** The reference is probably to Lady Emma Lyon Hamilton, wife of Sir William Hamilton and mistress of Lord

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Nelson. She was a famous beauty, had great social success, and considerable influence in political intrigues. **Waldegraves.** An English family of rank and distinction.

48. **Zeno.** A famous Greek philosopher of the third century B.C.

TRANSLATION FROM A. V. ARNAULT (Pages 103–104)

Antoine Vincent **Arnault** (pronounced Är-nō′) (1766–1834) was a French dramatist, fabulist, and poet.

DIES IRÆ (Pages 104–106)

Dies Iræ was the title of a famous Latin mediæval hymn, the first part of which is here translated by Macaulay.

Dies iræ, dies illa,
Solvet sæclum in favilla,
Teste David cum Sibylla.

3. **Sibyl.** The mediæval monks counted twelve sibyls, and assigned to each a separate religious prophecy. The first sibyl was she who brought the sibylline or prophetic books to Rome, and who appears as the guide of Æneas to Hades in the sixth book of Virgil's *Æneid.* The mediæval sibyls were a later invention, and their prophecies, of course, quite different from those of the first sibyl.

42. **Magdalene.** Mary Magdalene. See *Mark* xvi. 9.

THE MARRIAGE OF TIRZAH AND AHIRAD (Pages 107–124)

This poem develops the story, suggested in *Genesis*, of the pride and wickedness of men, of God's wrath, and the threat of the Deluge. For the sake of brilliancy of picture Macaulay has

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assigned to these people a much more highly developed civilization than it is probable they had.

18. **Tower of Triumph.** Not the Tower of Babel, which was erected after the Deluge.

28. **Cain.** The first-born of Adam and Eve.

30. **Dwindling race of men.** A common idea, in both ancient and modern times. See the stories in *Genesis* of the great age to which men and women lived.

65. **Seth.** One of the sons of Adam and Eve.

117. **Nod.** The unknown land east of Eden to which Cain fled under the curse for the murder of his brother. See *Genesis* iv. 16.

120. **Signed of God.** In allusion to the mark set upon the brow of Cain in sign of God's curse.

125–135. See *Genesis* iv. 15.

263. See *Genesis* iv. 3–7.

341. **Elohim.** One of the Hebrew names for God.

384. **Jubal.** According to *Genesis* iv. 21, the inventor of stringed and wind instruments of music.

417–423. Compare *Job* xxvii. 1–2.

424. **Seraphim,** the plural of Seraph; celestial beings surrounding the throne of Jehovah. See *Isaiah* vi. 1–6.

474. **Michael.** One of the archangels, and leader of the host of angels. The "morning star" of line 471 above is Lucifer. See *Paradise Lost*, Book 6.

THE COUNTRY CLERGYMAN'S TRIP TO CAMBRIDGE

(Pages 125–128)

The Church of England being an "established" church, that is legally entitled to support out of the revenues of the state, and having certain legal prerogatives and powers, has, therefore, been more or less intimately involved in English politics.

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25. **Cordeliers.** French monks.

27. **Lord Westmoreland** (1784–1859), soldier, diplomat, author, and Tory.

29. **Lollard.** The Lollards were a religious sect of the fourteenth century who opposed many of the teachings and ceremonies of the Catholic church.

33. **Canning**, George (1770–1827). A distinguished Tory member of Parliament; appointed First Lord of the Treasury in 1827.

40. **Padre.** A priest.

81. **Bishop of Norwich.** Henry Bathurst (1744–1837), made Bishop of Norwich in 1805; distinguished for the liberality of his principles; supported the movement for Roman Catholic emancipation.

83. **Lyndhurst.** See note on Copley, p. 210.

101. **Ware.** A small town near Hertford.

144. **Trumpington.** A small town just outside of Cambridge.

THE DELIVERANCE OF VIENNA (Pages 130–136).

9. **Thrace.** The ancient name of the country now forming the southeastern part of Turkey in Europe.

24. **Augustan throne.** The Roman empire

27. **Almayne.** Germany.

28. **Phrygian.** Phrygia was in Asia Minor.

36. **Ottoman.** Turkish; also used in general for the Tartars of western and northwestern Asia.

41. **Hebrus.** The ancient name of the river Maritza, in European Turkey.

57. **Arabia's lying prophet.** Mohammed, or Mahomet.

63. **Phthian.** A region of Ancient Greece.

65. **Sultana of the Straits.** Constantinople.

73. **Canaanite.** Canaan was the land between the Jordan and the Mediterranean.

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100. **Byzantium.** An ancient Greek city on the site of the eastern part of the present Constantinople.

111. **Islam.** A general name for the people of the Mahometan faith.

134. **Panonia.** An ancient Roman province by the Danube, corresponding in part to the present Hungary and the lower part of Austria.

146. **Lepanto.** A town in Greece, on the Gulf of Lepanto, the scene of a famous victory over the Turks.

147. **Moslem.** Mahometan.

149. **Syrian Tyrant.** The Ottomans or Turks.

154. **Franks.** Inhabitants of ancient Franconia, whose boundaries often changed from the vicissitudes of war and politics. In general it was the land now Germany.

163. **Ister.** The Danube.

165. **Rab** or **Arbe.** An island in the Adriatic sea.

THE LAST BUCCANEER (Pages 136–137)

Piracy, once honored and long tolerated, had practically come to an end by the date of this poem.

7–8. **Salvador** and the **Caribbees.** Islands in the West Indies.

13. **Cape de Verde.** On the western coast of Africa.

17. **Clyde.** A river of Scotland, navigable up to Glasgow.

19. **Severn.** An English river rising in Wales and emptying into Bristol Channel. This and the Clyde bear much shipping.

20. **Trades.** The trade winds.

21. **St. Jago** or **Santiago.** One of the Cape Verde islands. **Havannah's royal fort,** Morro Castle, much talked of during the Spanish-American war.

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EPITAPH ON A JACOBITE (Pages 137–138)

7. Lavernia, or **Alvernia**, the source of the river Anio. A famous scene upon the mountains near Florence. Referred to by Dante, *Paradiso*, ii, 106. **Scargill**, a town in York, England.

8. **Arno.** A river in Italy, on which are situated Florence and Pisa. **Tees.** A river of England.

LINES WRITTEN ON THE NIGHT OF THE THIRTIETH OF JULY, 1847 (Pages 138–142)

4. Rothley Castle. The birthplace of Macaulay.

66. Bacon. Sir Francis Bacon, the great jurist, scientist, philosopher, and essayist of the time of Elizabeth.

68. **Hyde**, Edward (1609–1674), Earl of Clarendon. He was a political exile in the Isle of Jersey for fourteen years, during which time he wrote his famous *History of the Rebellion*.

70. **Raleigh.** Sir Walter Raleigh, famous not only as courtier and explorer, but as the author of a history of England (written in prison) and of some graceful and imaginative poetry.

71. **Milton's darkness.** Milton's blindness.

86. **Thule.** The northernmost of the British Isles.

PARAPHRASE FROM THE MONK OF ST. GALL (Pages 142–144)

1. Oggier or **Ogier**, the Dane. A legendary mediæval character, one of the paladins of Charlemagne, much celebrated in mediæval French poetry. **King Didier**, King Desiderius. See Macaulay's prefatory note to the poem.

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2. **Charlemagne.** King of the Franks in the eighth century, and Emperor of the Romans.

12. **Lombard.** Lombardy was a Teutonic kingdom comprising the northern part of the present Italy.

19. **Ticin** or **Ticino.** A river of the Alps and northern Italy.

FROM A MANUSCRIPT POEM (Page 144)

7. **Andromache,** the wife of Hector in the *Iliad.* Here used in the general sense of a distressed wife.

9. **Church and King.** The cry of Church and King appealed strongly to the cavaliers of King Charles, and, indeed, this union of church and state has long served as a centre of British loyalty.

THE CAVALIERS' MARCH TO LONDON (Pages 145–147)

5. **imperial harlot.** The Church of Rome was often so designated by Protestants.

9. **Strand.** The famous London street.

10. **'Change.** Change Alley, in Cornhill, London, long the chief centre of money transactions.

27. **Strafford.** The Earl of Strafford. Thomas Wentworth (1593–1641), a supporter of Charles I, was tried and executed by the "Long Parliament" of the Puritans.

28. **Laud,** William (1573–1645), Archbishop of Canterbury. Condemned and executed by the Puritans for supporting the policy of Charles I.

52. **Pym,** John (1584–1643). A member of the Puritan Parliament and prominent in the impeachments of Strafford and Laud.

55. **Lenthall,** William (1591–1662). Speaker of the House of Commons in the Long Parliament (1640–1644).

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63. Canting muster-roll. In reference to the Puritan custom of taking as names Biblical proper names and even Biblical texts. See the sub-title of *The Battle of Naseby*.

VALENTINE (Pages 154–155)

14. Bethnall Green to **Belgrave Square.** That is, from East London to West London.

42. St. George. The famous church of St. George, near Conduit street, "is well known as a temple of Hymen, and was long the goal of fashionable novelists, from its almost monopoly of marriages in high life." — HARE.

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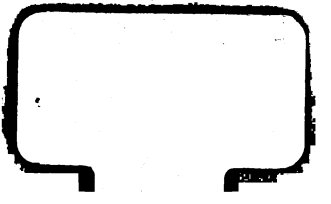

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